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THE Editor thanks the Authority of the Teatro Grande of Brescia, the Directors of Ente Nazionale del Turismo and Ente Provinciale del Turismo of Brescia for so kindly presenting the notes on the Teatro Grande and also the photographs and blocks for illustrating it as well as the picture on the cover of this Brochure.

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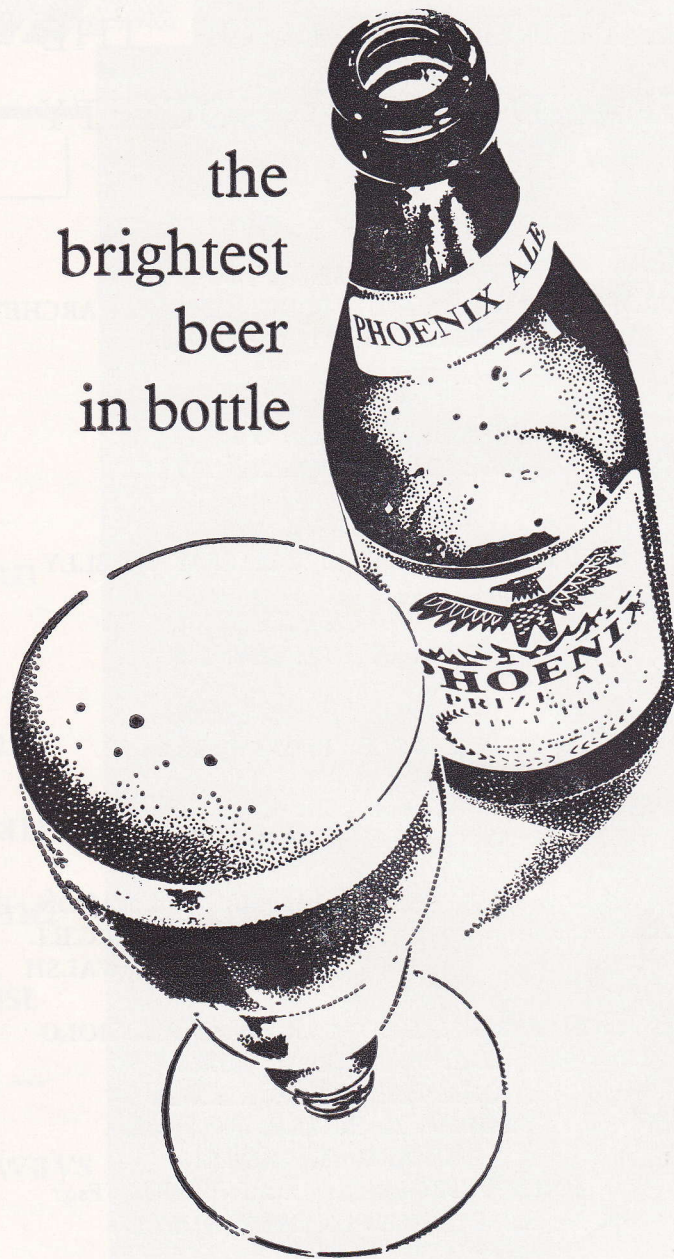
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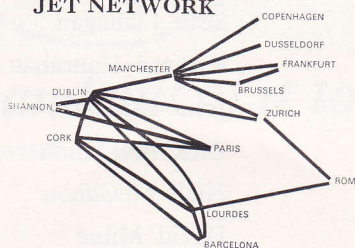
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*View from the stage of the theatre by a famous native Brescian, Giuseppe Teosa*



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# THE TEATRO GRANDE OF BRESCIA

## *Three Centuries of History*

The origins of Brescia's opera house go back as far as 1562 and sprang from the desire of a group of cultivated *Bresciani* to spend a few evenings together each month in a congenial environment in the pursuit of the arts. The institution they founded was originally called the *Accademia Filotima* and sited within the precincts of the Benedictine Abbey, San Faustino. Then, in 1619 a Benedictine Abbot, a doctor and a man of letters, renamed it the *Accademia degli Erranti* (Wanderers).

Their institution gathered fame as an academy of science, letters and music to which were added the practice of the arts of equitation and fencing. In 1637 the Academy moved to the Via Paganora and built the premises which are still in use as the club attached to Brescia's opera house.



*The magnificent foyer (ridotto) richly decorated with stucco works and affrescoed ceiling*

The Academy erected its first theatre building proper in 1665. This was of modest enough dimensions but its activities so stimulated the interest of the citizens that it became necessary after but a few decades to find a new and larger auditorium. The old building was knocked down in 1709 and replaced by a new one of dimensions much the same as the present day opera house.

It was in 1776 that the architectural gem which is the *ridotto* or foyer of the present theatre was created and decorated by five (though anonymous) artists. Neither Glisenti nor Odarici, the archivists of Brescia, record their names. Just before the end of the eighteenth century the magnificent entrance hall was erected to the design of the architect, Gaspare Turbini. About the same time the external colonnade was added.





*View of the theatre with floral decorations for Gala Night*

The *Accademia degli Erranti* had by now run its course and ceased to exist with the revolution of 1797. Others had, however, arrived on the scene to take over the destinies of the theatre which, now fully equipped, remained open the whole year round for all varieties of spectacle. Later on the theatre became dedicated exclusively to opera and, but to a lesser degree, to drama.

The Napoleonic period was one of intense activity.

*Twelve*

A visit to Brescia by Napoleon himself, accompanied by Josephine, was celebrated by a gala at the theatre. A short comedy was followed by a grand ball.

During the first decade of the nineteenth century yet a further reconstruction was called for and after several years of public and municipal discussion and controversy a design by the already very famous Milanese architect Luigi Canonica was accepted. Canonica has been the designer of the Foro Bonaparte,



the Arena and the Royal Palace in Milan. A notable commentary of the attitudes of those days towards the arts was the acceptance of Canonica's design although it was the most costly of those submitted. It was enough, however, for the Bresciani that his design was also the most beautiful. In spite of subsequent modifications the fine structure of the Teatro Grande is still substantially as Canonica conceived it. Its interior decorator was a native Brescian, Giuseppe Teosa, who when chosen for the task was sent to study the décor of the Scala as a model. The City's stipulation was that their theatre's interior while rich should also be unobtrusive, so that attention should never be diverted from the proper focus of the stage. The work of Canonica and Teosa enchanted the Brescians when the opera house was re-opened to them in 1810. Quite different, incidentally, was to be their reaction when the décor was changed once more 42 years later contemporaneously with the installation of gas lighting to replace the candlelight which up to then had illuminated the boxes. Rather unwisely the refinement of Teosa's work gave way to a décor in the over-ornate neo-baroque style which was then fashionable. This time the *Bresciani*, according to the local newspaper "Arnaldo", contemplated the newly be-decked *sala* (auditorium) in frigid silence.

What, one may ask, was the aspect of the *sala* after 1810, the year of its greatest transformation? Where previously there were three rows of boxes beneath the popular *soffitta* (garret), which was also divided into boxes, Canonica provided four rows of boxes with a *loggione* or gallery above them. When in the more democratic days of 1904 the fourth row of boxes was converted and renamed the First Gallery the Grande assumed its final shape and aspect.

From its beginnings as the "teatrino" of 1665 until our own day three centuries of history have made their impact on the stage of the Grande. From the Venetian Republic to the Napoleonic era, from the time of Austrian domination to the hectic days of the Risorgimento this theatre has witnessed wars and revolutions and times both good and bad.

True to its traditions the "Grande" is still the home of opera, drama and concerts. The interpreters include the greatest contemporary artists and on most occasions the *Tutto Esaurito* (sold out) notice is the order of the day.

The traditional Carnevale Season of 1965 included the operas *Pélleas et Mélisande*, *Ernani*, *Don Pasquale*, *Carmen* and Borodin's *Prince Igor*. On the artistic roster one notes such familiar names as Maestri Annovazzi and Ziino, and the singers Marcella de Osma, Margherita Rinaldi, Piero Cappuccilli, Dino Dondi, Attilio D'Orazi, Piermiranda Ferraro and Loris Gambelli.

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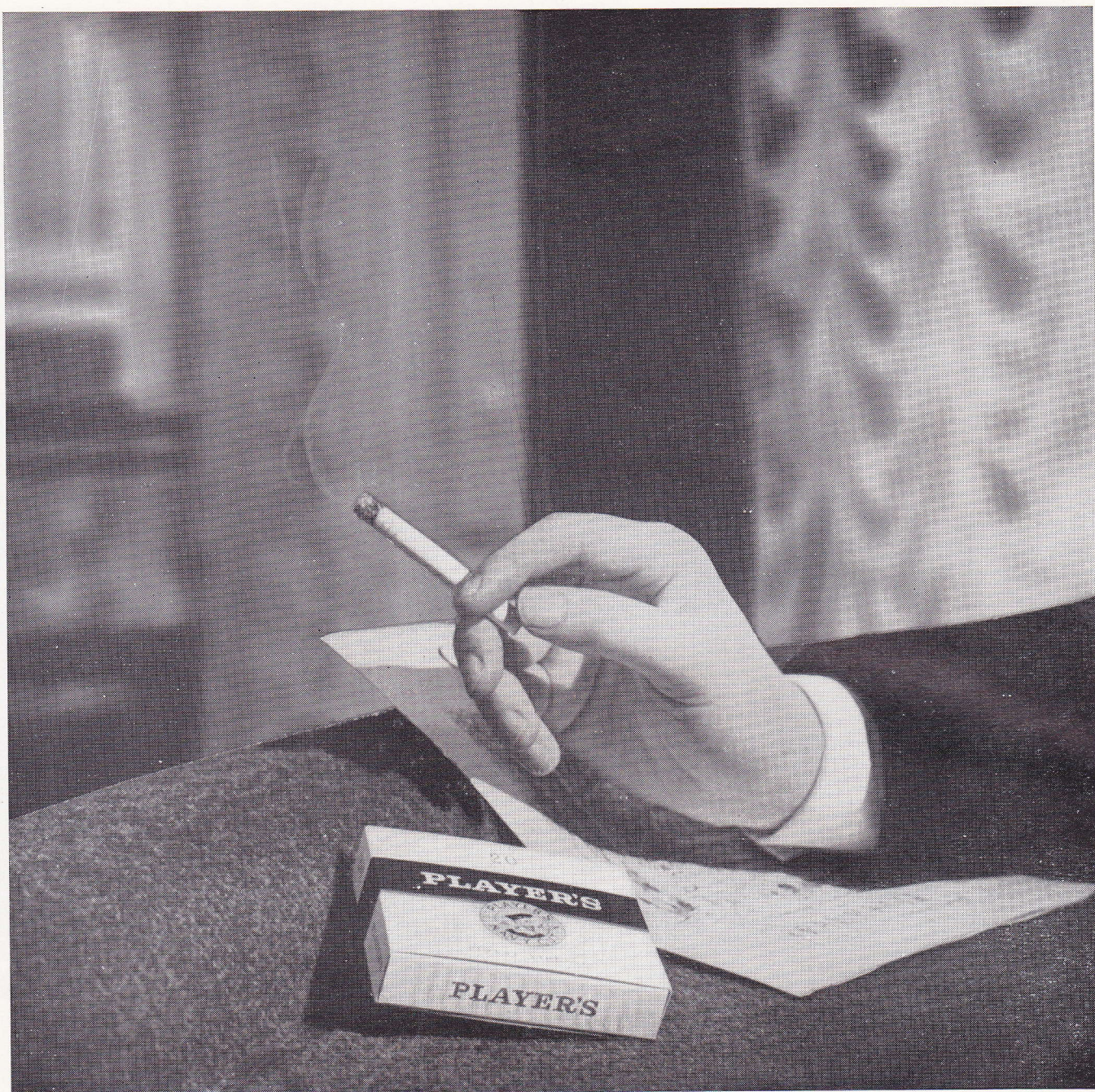
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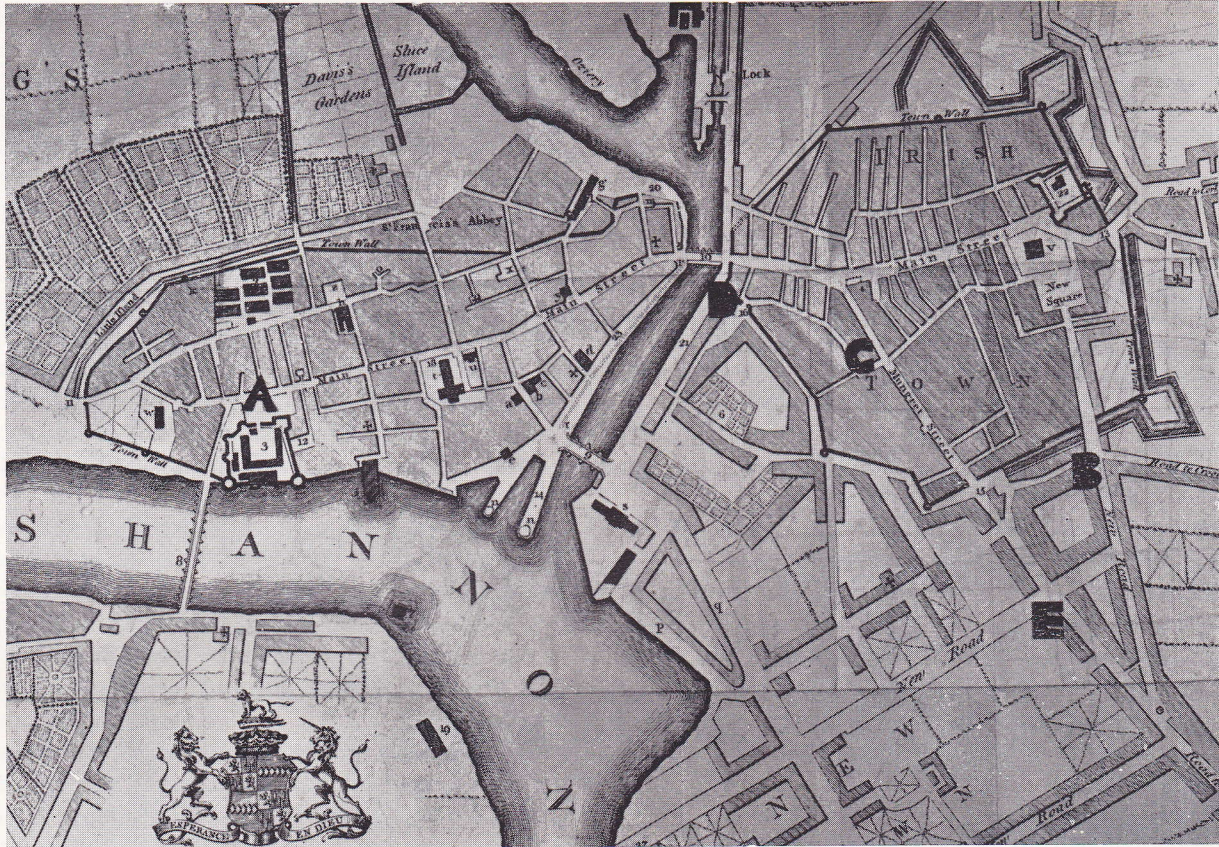
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*Fourteen*



# *A brief history of* MUSICAL LIMERICK

By WILBUR BRADEN, B.A., M.A.



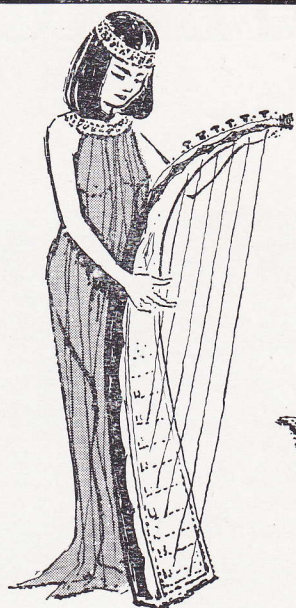
A—"Peter's Cell"; B—Heaphy's Theatre; C—George's Street Theatre;  
D—Assembly House Theatre (The Gaff); E—Theatre Royal

It is not surprising to discover that Limerick, Ireland's oldest chartered city (and the second oldest in the British Isles), has a long tradition of musical and dramatic activity. However, the richness of that tradition is not widely known. The earliest records of theatrical activity in Limerick mention performances on Corpus Christi Day, 1566, when religious stories were given dramatic representation on raised wooden platforms along the main street of the old city. As in the similar cases of Kilkenny and Youghal, these theatricals seem to have been modelled after the method of presentation on the Continent rather than in England. Significant 'props', such as the Sepulchre in the Resurrection play, graced the simple stages.

The dramatic performance was heralded by a trumpeter, who called the spectators to the first stage, of 'station', for the opening play. At its conclusion they moved to the second 'station', and so on until they had seen the entire series of plays. These productions often included the playing or singing of music appropriate to the story being depicted, but there is little evidence of any secular influence in this area. The rebellion of 1641 brought a stop to all such theatricals throughout the provinces of Ireland, and it was not until the end of the 17th century that Limerick was to revive its dramatic tradition.

Around this time troupes of strolling players visited Limerick and performed secular plays in a makeshift



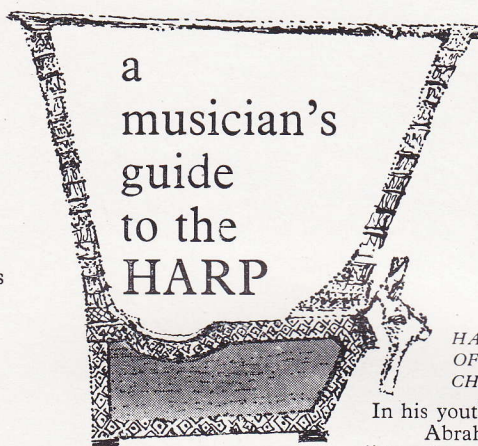
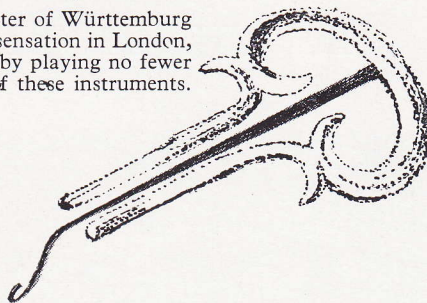


*EGYPTIAN HARP*

The tense string of the warrior's or hunter's bow is believed to be the origin of this harp.

*JEW'S HARP*

Eulester of Württemberg created a sensation in London, in 1827, by playing no fewer than 16 of these instruments.



*HARP FROM UR OF THE CHALDEES*

In his youth, the prophet Abraham may have listened to a harp like this.



*MODERN HARP*

The first pattern of the modern harp is to be seen in Anglo-Saxon illuminated MS as far back as the 9th century.

*IRISH HARP*

This beat world-wide competition by winning the Gold Medal at the International Beer Investigation Centre at Brussels.



Arks





Friedrich Händel  
1685-1750



Henry Purcell  
1658-1695



Dr. Thomas Arne  
1710-1778



Christoph von Gluck  
1714-1787



Dr. William Boyce  
1710-1779

theatre known as 'Peter's Cell.' This theatre was in fact the converted dormitory of an abandoned convent, founded in 1171 by Donald O'Brien for the canonesses of St. Augustine and dedicated to St. Peter. Players and musicians from Dublin, as well as other provincial, and local performers entertained Limerick audiences in 'Peter's Cell' during the assizes sessions, when the city was bustling with social activity. Among the better known of the actors who appeared there were John O'Keefe, Charles Macklin, Robert Wilkes, Thomas Brereton and William Pinkethman.

Such occasional dramatic activity was laying the groundwork for a permanent theatre in Limerick by creating an interest in the performing arts. In a registry of tradesmen in Limerick during the year 1709 there were listed: 'A Dancing Master, a Teacher of the Harpsichord, and a Teacher of the Musick', which suggests that the people of Limerick were cultivating a taste for music and beginning to train the first members of what was to become a distinguished group of Limerick musicians. Around this same time St. Mary's Cathedral was the venue for many musical recitals and concerts, featuring both instrumental and vocal music.

In 1732 the drawn-out negotiations for the building of Limerick's first permanent theatre began, culminating in 1770 when a Limerick-born player and soldier of fortune, Tottenham Heaphy, raised £600 in £25 subscriptions from "twenty-four gentlemen of the city" and built the Cornwallis Street Theatre. This theatre, which was modelled on the Crow Street Theatre in Dublin, was 78 feet long and 40 feet wide, with a stage depth of 32 feet. The pit entrance to the theatre was at the corner of Playhouse Lane, while the box entrance was through the kitchen of one Edward Gubbins, who owned a coach-building shop in the front of the theatre. One of the early managers of the theatre was Thomas Sheridan, the father of the famous playwright. The theatre was an immediate success, often holding performers over for extended engagements because of popular demand. Among the more famous of the actors and musicians who performed in the Cornwallis Street Theatre during its early years were: David Garrick, William Lewis, John Kemble, Anna Maria Crouch (Suzy Phillips), Thomas Roseingrave, Michael Kelly and Geminiani. The operas of Isaac Bickerstaff, Charles Dibdin and

*Wilbur (Bill) Braden is a Rotary Foundation Fellow from America doing post-graduate studies at T.C.D. on the early 18th Century theatre in Ireland. His home is in the small Northwestern American town of Pullman, Washington, and his previous university training was taken at the University of Oregon and Washington State University (B.A. and M.A.). He will be returning to the United States in the Fall, when he will enrol at the University of Virginia to pursue studies towards the Ph.D. Incidentally, he plans to be married in Bray in June, and will be spending the summer in Ireland and on the Continent with his American bride.*

Roseingrave and the popular Ballad Operas of the time were favourite fare for Limerick audiences; and the music of Handel, Purcell, Arne, Gluck, Dibdin, Festing, Giardini, Boyce and Greene was familiar to their ears. There are fragmentary records of a company of strolling players who operated between Limerick and Cork around the beginning of the 19th century, performing such works as Gluck's *Orfeo*, Mozart's *Don Giovanni* (with their own English libretto) and Arne's *Artaxerxes*, but it is difficult to determine where the company was based or what singers contributed to its performances.

Tottenham Heaphy was making a considerable profit on his theatre (estimated at nearly £5,000 for the year 1775, when he was operating the theatres in both Limerick and Cork) in spite of the fact that he had located his theatre near Mungret Gate, quite some distance from the heart of the city. Encouraged by Heaphy's success, Colonel Smyth, who owned a tract of land on George's Street, raised £4,000 (again by subscription — it is interesting to note that all of Limerick's theatres were built and operated with private funds, in contrast to most of the other theatres in Ireland, which were built and run with public money), and in 1810 he began to build Limerick's second permanent theatre. This theatre, called the New Theatre or the George's Street Theatre, was 100 feet long and 58 feet wide, with a stage depth of 40 feet. However, in spite of the superior facilities and location of the new theatre, it was never successful, opening



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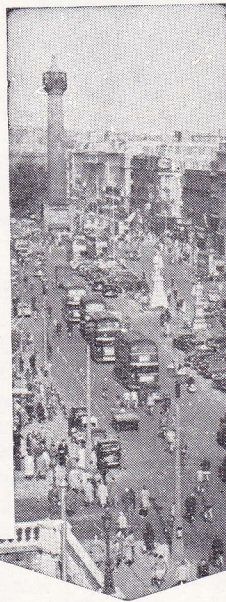
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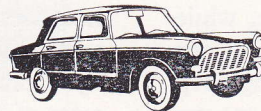
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Angelica Catalani  
1782-1849



Robert Lindley  
1776-1835



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1821



Adelina Patti  
1843



Camillo Sivori  
1817

on July 29th, 1814 on a bad note when its first production, Farquhar's *The Inconstant*, closed a ten-day engagement after only four performances for lack of an adequate audience. Even under the able management of Frank Seymour the theatre was unable to prosper, and in 1822 it was sold to the Augustinian Order and converted into a Church. Looking at the wider picture of the theatre in the provinces of Ireland during the first two decades of the 19th century we can see that this failure of the George's Street Theatre was symptomatic of a general decline in the theatre — the theatre in Kilkenny had been converted into a hay market and corn store in 1815, the Patrick Street Theatre in Cork was being used as an art gallery, and the theatre in Wexford was being used as a dissenting meeting house. However, prior to the resurgence of the theatre in Limerick with the building of the Theatre Royal in 1840, some illustrious personalities performed in Limerick, among them: Michael Balfe and Madame Balfe, Sheridan Knowles, Mrs. Billington, Mrs. Creswell, Mrs. Siddons, Miss Stephens, Miss Bress, Angelica Catalani, Madame Bianchi Lacy, Richard Jones and Miss Farren (later the Countess of Derby).

In 1824 a country theatre manager named Clarke built the Assembly House Theatre (later to be called the 'Gaff') on Charlotte's Quay, which opened in September of that year with Edmund Keane in Shakespeare's *Richard III*. The 'Gaff' had a rather chequered career, ending up as a rough-and-tumble venue for melodrama, at which the penny-a-seat customers shouted and showered the stage with assorted flora and debris. It is said that the performers at the 'Gaff' were protected from the abuses of the audience by barbed-wire barriers, but this may be apocryphal.

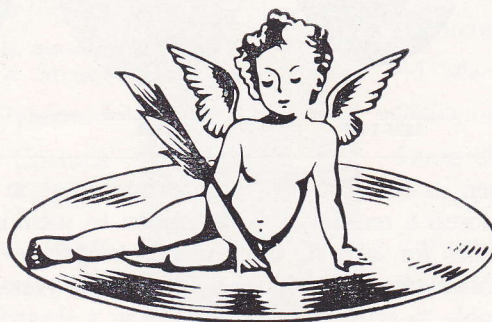
St. Mary's Cathedral continued to be the scene of many musical performances, particularly oratorios. In August, 1814, the 'Limerick Grand Musical Festival' was held jointly at the old Cornwallis Street Theatre and St. Mary's Cathedral. Included on the programme were Handel's *Messiah*, Haydn's *Creation* (on the following day), and two instrumental recitals (on the final day). Among the distinguished performers were Angelica Catalani, the Lacys, Robert Lindley, Madame Gerbini, Signor Chiodi and David Loder, the conductor. An interesting note is contained in the programme, explaining that the performance of the *Messiah* would be over by one o'clock, in time for

those interested in attending the race meeting that afternoon to include both Handel and the horses on their day's agenda.

The middle years of the 19th century saw Limerick mature as a theatrical community, attracting a wide variety of famous personalities from the worlds of music and drama. In 1840 the city became the proud possessor of one of the outstanding theatres in Ireland, the Limerick Theatre Royal. In that year Joseph Fogarty, who had previously owned a circus in Limerick, built at a cost of £1,300 the second largest theatre in Ireland (after the Dublin Theatre Royal). It was 110 feet long, 66 feet wide and 30 feet high, and sat 1,300 people in green-plush comfort. The drop curtain of the stage was decorated with a portrait of Shakespeare, scroll in hand, on a low pedestal under a pillared cupola. The vestibule was adorned with classical figures on pedestals, and on the walls were the pictures of famous artists associated with the Limerick stage: Catherine Hayes, Jenny Lind, Madame Patti, Madame Melba, John McCormack, Barry Sullivan and Signor Foli. No prints or sketches of Limerick's earlier theatres are available, but we have a sketch of the Theatre Royal, showing it to have been a clean-lined and attractive building with few of the decorative excesses that characterised most theatres of the period. It was described in the press of the time as 'an opulent building and fashionable centre.'

Not only did Limerick have the physical accommodations for good theatre; its audiences were also noted for their discerning taste in drama and music. The avid theatre-goers who occupied the seats in the upper gallery, and who were most definite in expressing their reactions to the performance being staged, became known as the 'gods' of Limerick, and several of the artists who performed before these critics have left us with an impression of the quality of Limerick audiences — Sir Frank Benson said that 'the Limerick "gods" were the best judges of quality' of any audiences he played before. Edward Compton, Henry Beaumont and Madame Clara Butt all recorded similar statements, which suggests that Limerick took its theatre very seriously. And the 'gods' were rewarded with distinguished artists and theatrical companies for the eighty years that the Theatre Royal operated.





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Marie Emma  
Albani-Gye  
1854

There were gala evenings like March 3rd, 1852, when the 'Grand Vocal and Instrumental Concert' at the Theatre Royal featured this array of talent : Giovanni Bottesini, the virtuoso on the double bass and cello ; Signor Sivori, Paganini's famed pupil ; Miss Bassano, Liszt's friend and a celebrated singer in her own right ; Alexander Reichardt, the famed Austro-Hungarian tenor ; Mons. Jullien, conducting, and several lesser known performers. And there were memorable operatic evenings, like August 18th, 1840, when Michael Balfe and Madame Balfe opened a six-night engagement with Bellini's *La Sonnambula* (and were held over for ten days because of popular demand). Mario and Grisi appeared in September 1852 on the way home from their triumphant American tour. Other famous names to be billed in Limerick were : the pianist, DeGreef, Paganini, Anna Russell (a Limerick-born singer), William Ludwig (who created the part of Vanderdecken in the London première of Wagner's *The Flying Dutchman*), Teresa Titiens, Chita Corri, Marie Rose, Blanche Cole, Leslie Crotty, Helen Faucit, Madame Albani, Sims Reeves, Joseph O'Mara (another Limerick-born singer), Pavani, Scolari, Eugene Goosens, and Signor Varesi. Among the famous musical and dramatic companies that visited Limerick were : Sir Augustus Harris's Royal Italian Opera Company, The Carl Rosa Opera Company, The D'Oyly Carte Company, The Moody-Manners Company, The Joseph O'Mara Opera Company, The Frank Benson and Edward Compton Shakespearian troupes, The Berlin Philharmonic Orchestra, and John Philip Sousa's Marching and Concert Band. As well as the professional companies, there were also several amateur groups which staged performances at the Theatre Royal. Matthew Barrington (later Sir Matthew) was a prominent amateur actor whose efforts garnered considerable revenue for local charities, particularly the House of Industry.

During this period Limerick produced two internationally famous singers : Katherine Hayes, 'The Swan of Erin', and Joseph O'Mara. Katherine Hayes was born in Limerick on the 25th of October, 1825, and history has it that the Bishop of Limerick, Bishop Knox, overheard the young girl singing one day and was so impressed with the loveliness of her voice that he inaugurated a subscription to pay for her musical tuition under Antonio Sapia in Dublin. While in

Dublin she received considerable encouragement from Liszt and Lablache to continue her studies. She went to the Continent for further training, and had already become very popular there before she returned to Limerick. Although gifted with a marvellous talent, she depended more upon her great personal charm than upon her musicianship to win her audiences. In her presence the Limerick 'gods' were said to be as docile as sheep. Joseph O'Mara was born in Limerick on July 16th, 1866. After training under Oerini and Moretti, he made his debut on February 4th, 1891 as *Ivanhoe* in Sullivan's opera at the Royal English Opera House in London. He sang leading tenor roles with Harris's company and later with Moody-Manners, before forming his own operatic company, with which he toured until 1926. His most memorable role was as Mike Murphy in Stanford's opera, *Seamus O'Brien*.

The Limerick Theatre Royal burned to the ground on January 23rd, 1923, bringing to a close one chapter of Limerick's theatrical history. But in recent years the Limerick Choral and Operatic Society has held seasons of opera in the new Savoy Theatre, and the success of these ventures suggests that Limerick has not lost her appetite for the musical theatre.

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Ines Bardini  
Silvana Bazzoni  
Aureliana Beltrami  
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Lucia Cappellino  
Marina Cucchio  
Maria Curtis  
Simona Dall'Argine  
Maria Dalla Spezia  
Gianna D'Angelo  
Gloria Davy  
Marcella De Osma  
Nora De Rosa  
Maria Rosa de Rive  
Ofelia Di Marco  
Veronica Dunne  
Maria Erato  
Maria Pia Fabretti  
Carla Ferrario  
Licia Galvano  
Rina Gigli  
Margherita Guglielmi  
Ornella Jachetti  
Miki Koiwai  
Luisa Malagrida  
Caterina Mancini  
Luisa Maragliano  
Valeria Mariconda  
Mafalda Micheluzzi  
Dora Minarchi  
Anna Moffo  
Renata Ongaro  
Franca Ottaviani  
Claudia Parada  
Antonietta Pastori  
Marisa Pintus  
Dodi Protero  
Margherita Rinaldi  
Elena Rizzieri  
Lina Rossi  
Licia Rossini  
Eliana Sinnone  
Elena Todeschi  
Ivana Tosini  
Gabriella Tucci

Lucilla Udovich  
Virginia Zeani

## **AUTORI-DIRETTORI :**

**(Composers)**

Salvatore Allegra  
Licinio Refice

## **MEZZOSOPRANI :**

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Rina Corsi  
Lucia Danieli  
Valeria Escalar  
Bernadette Greevy  
Licia Maragno  
Paola Mantovani  
Lari Scipioni  
Ebe Stignani  
Maria Tassi  
Palmira Vitali-Marini

## **TENORI:**

Antonio Annaloro  
Fernando Bandera  
Ugo Benelli  
Ruggero Bondino  
Umberto Borsò  
Mario Ferrara  
Ferrando Ferrari  
Antonio Galie  
Salvatore Gioia  
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## **BARITONI :**

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Cesare Bardelli  
Otello Bersellini  
Piero Cappuccilli  
Scipio Colombo  
Dino Dondi  
Attilio D'Orazi  
Giulio Fioravanti  
Giuseppe Forgione  
Tito Gobbi  
Gian Giacomo Guelfi  
Piero Guelfi  
Gianni Maffeo  
Giulio Mastrangelo  
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Carlo Tagliabue  
Franco Ventriglia  
Ernesto Vezzosi

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Plinio Clabassi  
Lorenzo Gaetani  
Loris Gambelli  
Ferruccio Mazzoli  
Giannicola Pigliucci  
Leo Pudis  
Marco Stefanoni

## **REGISTI (Producers)**

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(Verdi)

**IL BARBIERE DI SIVIGLIA**  
(Rossini)

**LUCIA DI LAMMERMOOR**  
(Donizetti)

**DON CARLOS**  
(Verdi)

**MADAMA BUTTERFLY**  
(Puccini)

**RIGOLETTO**  
(Verdi)

### ARTISTES :

Gianna D'Angelo, Lucia Cappellino, Maria Pia Fabretti, Licia Galvano, Margherita Guglielmi, Luisa Maragliano, Dora Minarchi, Marcella De Osma, Maria Rosa De Rive, Lina Rossi, Piero Cappuccilli, Plinio Clabassi, Mario Ferraro, Piero Miranda Ferraro, Giulio Fioravanti, Loris Gambelli, Ferruccio Mazzoli, Michele Molese, Attilio D'Orazi, Ruggero Orofino, Luigi Pontiggia, Aldo Protti, Leo Pudis, Luciano Saldari, Enzo Tei, Franco Ventriglia, Ernesto Vezzosi.

### CONDUCTORS :

NAPOLEONE ANNOVAZZI

GIUSEPPE MORELLI

### PRODUCER :

AUGUSTO CARDI

### ASSISTANT PRODUCER :

PATRICK MacCELLAN

### CHORUS MASTERS :

MAESTRO GIORGIO EGEA

WILLIAM RICHARDS

CHORUS OF DUBLIN GRAND OPERA SOCIETY

OFFICIAL OPENING NIGHT — MONDAY, 10th MAY, 1965

GALA NIGHT — WEDNESDAY, 19th MAY, 1965.

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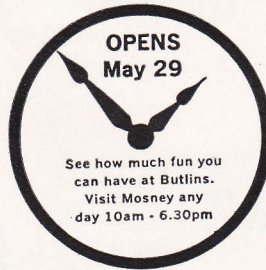


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# Conductors

## NAPOLEONE ANNOVAZZI

(Conductor). Though born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid, and in the field of opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Lisbon, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Centre, New York. This is his sixth visit to Dublin. Maestro Annovazzi's conducting of *Der Rosenkavalier* and *The Pearl Fishers* at the last Winter Season showed him to be equally distinguished in the German and French repertoires as in his native Italian.



## GIUSEPPE MORELLI

(Conductor). Born in Rome in 1907, he commenced his musical education in the Schola Cantorum of St. Salvatore in Lauro. He studied at the Conservatoire of St. Cecilia under Maestri Bustini, Setaccioli, Dobici and Palombi, taking his degree in Composition. He also followed the "perfection course" for conductors at the National Academy of St. Cecilia, under the direction of Bernadino Molinari. He has conducted in many theatres in Italy including the Rome Opera, Caracalla and the San Carlo of Naples, as well as orchestral concerts with Rome's principal orchestra, the Santa Cecilia. Outside Italy Maestro Morelli is well known in nearly all the European countries, fulfilling frequent engagements at the State Operas of Berlin and Stuttgart, the National Opera of Brussels, in Spain, Austria, France, Rumania etc. In the Far East he has directed the Italian Seasons at Tokyo and Osaka. For the 1965 Italian Opera Season at Helsinki Maestro Morelli has been appointed principal conductor. His last visit to Dublin was in 1958.





The above illustration represents some examples of early Irish art and craftsmanship. It includes:—A portrait of St. Mark or St. Luke from the "Book of Kells." Examples of prehistoric glass beads. Crozier of Cormac Mac Carthy, King Bishop of Cashel. Encaustic pavement tile. An example of bookbinding Dublin 1779. One of the enamelled bosses of the Ardagh Chalice. Portion of the frontispiece of the "Epistle of Jerome" from the "Book of Durrow." Sculpture on the Round Tower at Devenish Island, Lough Erne. Three examples of enamelling bosses "Shrine of St. Patrick's Bell," "Moylough Belt," "Tara Brooch," and an enamelled button of the early Christian period.

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## *Festival Impresario*

### **CARDENIO BOTTI**

(Manager). Maestro Botti's many activities, conductor, composer and man of the theatre, are well known in Italy where he has supervised the direction of many of the principal opera houses. He completed his studies at the Santa Cecilia Conservatorio in Rome. At the Royal Opera House in Malta he was first conductor for the operas and symphony concerts, and subsequently General Manager. He conducted the Santa Cecilia Orchestra in Rome at various concerts at the Augusteo. He was subsequently appointed Director of the Teatro Massimo in Palermo and later of the Carlo Felice in Genoa. He has been an adjudicator at numerous contests for singers and composers and has been Director of the Organisation for the co-ordination of the great Opera Houses, controlled by the State. For thirteen years he has organised the visiting Italian Opera Company for the D.G.O.S. and the benefit of his long experience has considerably aided the success of the Italian Opera Festival in Dublin.



## *Producer*

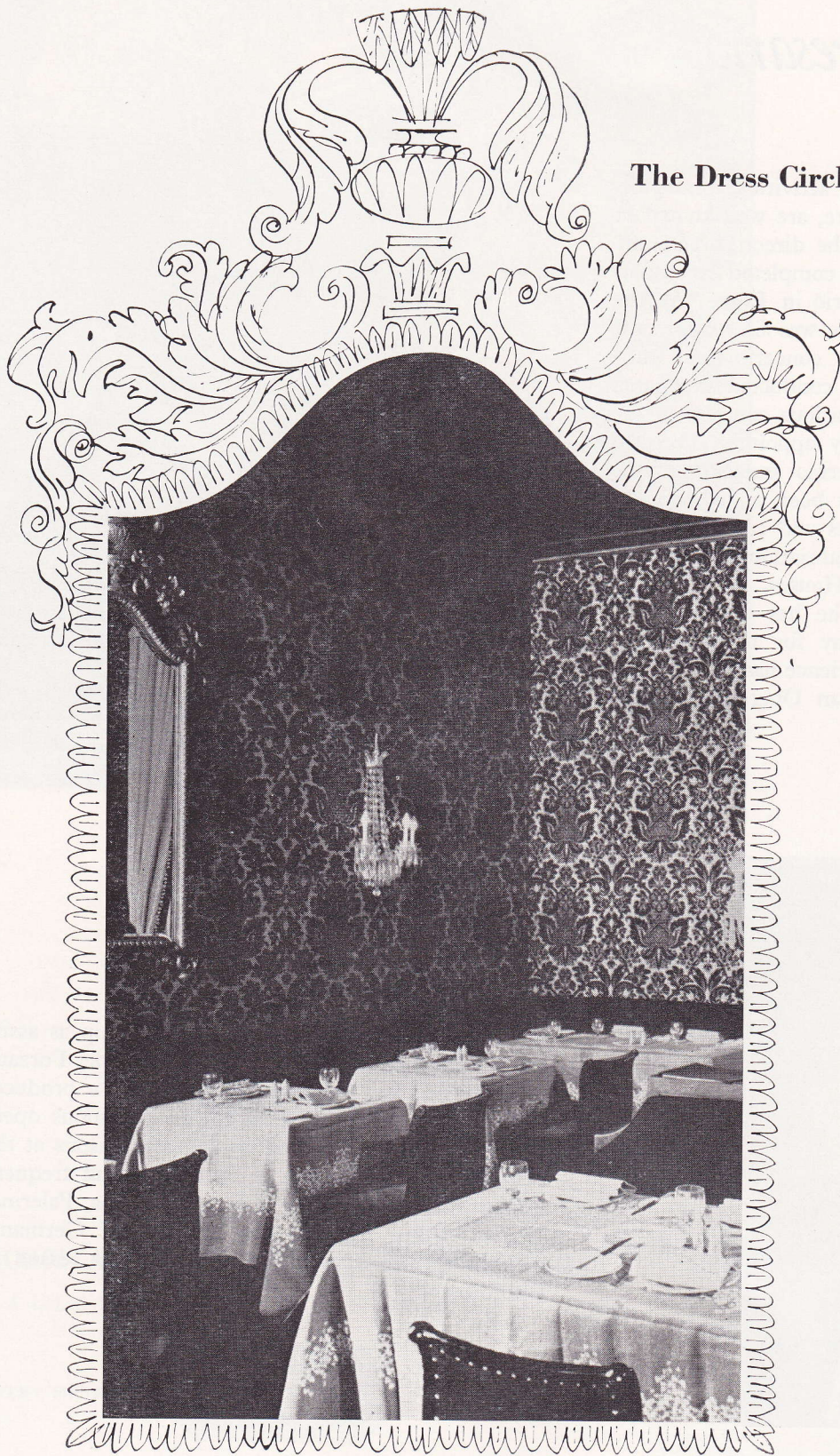
### **AUGUSTO CARDI**

(Producer). After serving his apprenticeship as assistant to great producers of opera like Sanine, Forzano and Wallenstein, Augusto Cardi became a producer in his own right at some of the most famous opera houses in Italy and abroad — eighteen seasons at the Fenice of Venice, eleven at Barcelona, and frequent assignments at the Arena of Verona, Parma, Palermo, Trieste, Paris, and in the theatres of Germany, Switzerland and Holland. This is his first season in Dublin.





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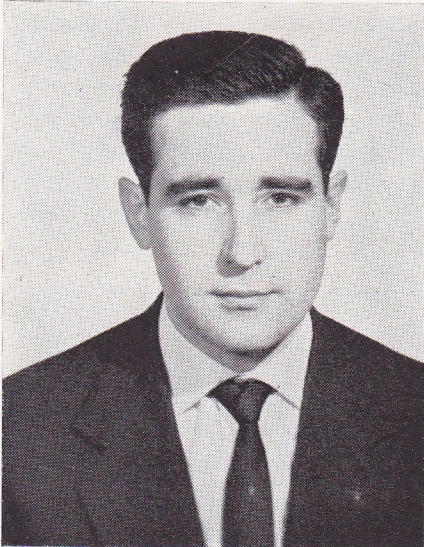
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## Chorusmasters



### GIORGIO EGEA

◀ (Chorusmaster) became assistant chorusmaster to Maestro Bottino at the Gran Teatro del Liceo, Barcelona, in 1960. He has already acted as chorusmaster in his own right at numerous opera seasons in Spain including Bilbao, Oviedo, Corunna, Vigo etc. and has also served as conductor of opera and ballet in his native Spain. Recently transferred to Italy he has worked with the Maggio Musicale Fiorentino and has toured in North Africa and in Switzerland. This is his first visit to Dublin.

### WILLIAM RICHARDS

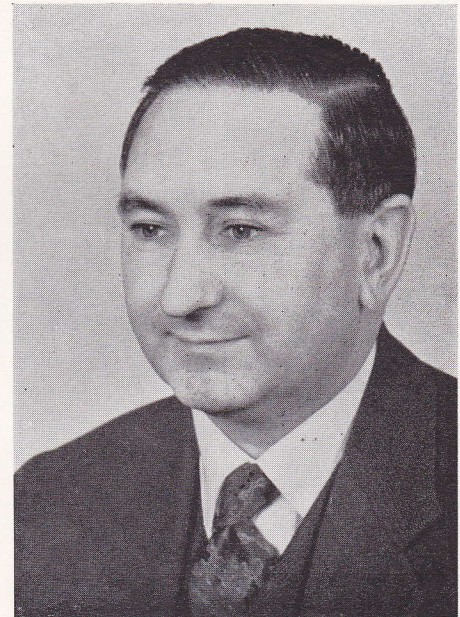
(Chorusmaster). Member of the Welsh National Company from its foundation.

Member of the Lyrian Singers of Welsh B.B.C. fame.

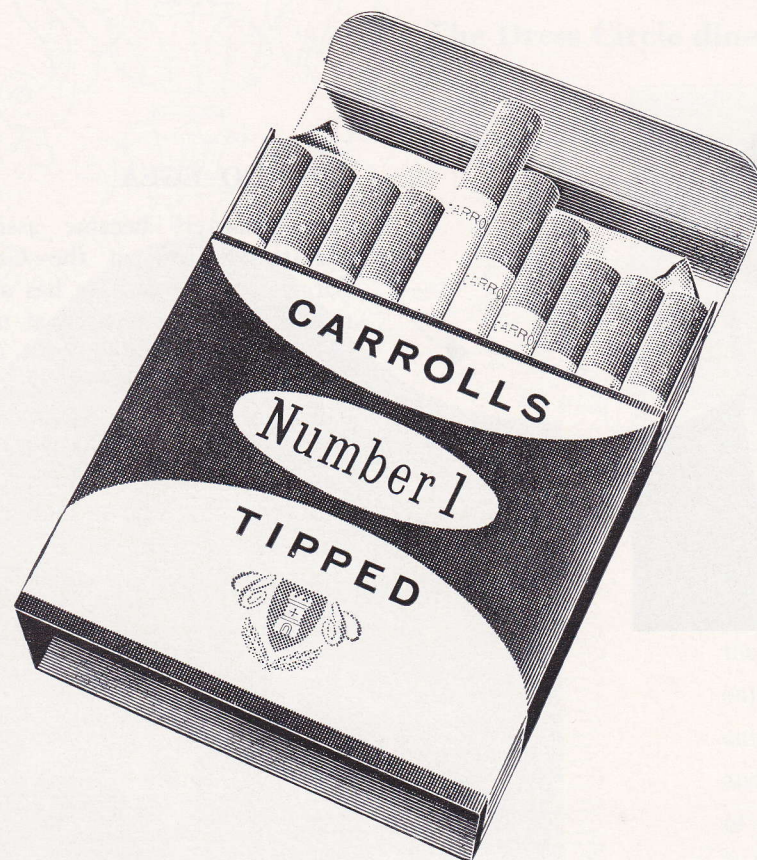
Producer for the major Drama Festivals in Wales.

Musical Director and Producer for several Welsh amateur opera societies.

▶ Since coming to Dublin some seven years ago, he has produced a number of plays for the St. James's Gate Drama Group and has conducted musical shows in the Rupert Guinness Hall.







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## GIANNA D'ANGELO

(Coloratura soprano) first appeared in Dublin in 1954 (the year of her operatic début). Her singing in *Lucia di Lammermoor* and in other roles in subsequent years created operatic history in Dublin. Few singers made such a deep impression on our audiences here. The constant demands made for her return to Dublin have had to remain unsatisfied until now owing to the quasi impossibility of finding Miss D'Angelo disengaged during the period of our Festival. She is invariably booked for months and years ahead. Nowadays she divides her time between the New York Metropolitan and other opera houses in the United States (where she was born) and festival appearances in Rome, Naples, Venice etc. Gianna D'Angelo returns to sing three performances of *Lucia di Lammermoor*, her most famous role.



## MARIA PIA FABRETTI

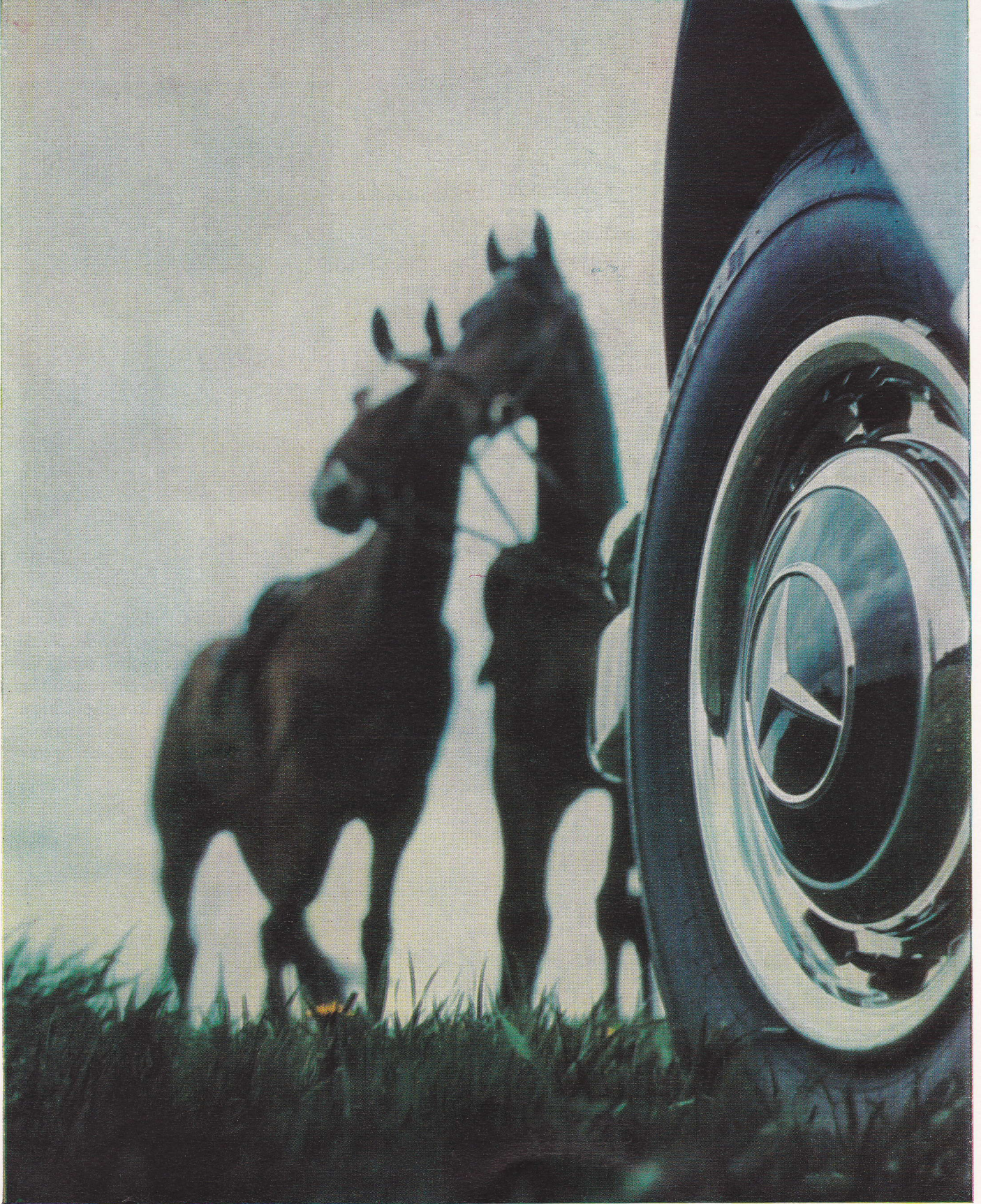
(Soprano) is another "first appearance" in Dublin. She graduated at the Santa Cecilia Conservatory, Rome, and having been awarded the *prima assoluta* at the Spoleto contest in 1962 made her début at the Spoleto Experimental Theatre in that year. Within the succeeding three years this soprano's prestige has advanced rapidly and she has been called for major dramatic roles in theatres of such high standing as the Opera of Rome, the Fenice of Venice, the Sociale of Mantova and Caracalla. In Dublin she is to sing the part of Elizabeth, Queen of Spain, in Verdi's *Don Carlos*.

## LUCIA CAPPELLINO

(Soprano). This young coloratura will be introduced to Dublin as Rosina in *The Barber of Seville*. Since her début in opera in 1961 she has toured widely in Europe and in South America and, having passed the test of appearances last December before the critical audience of Parma, is now establishing a considerable reputation in Italy as a *soprano leggero* in the operas of Rossini, Bellini and Donizetti.







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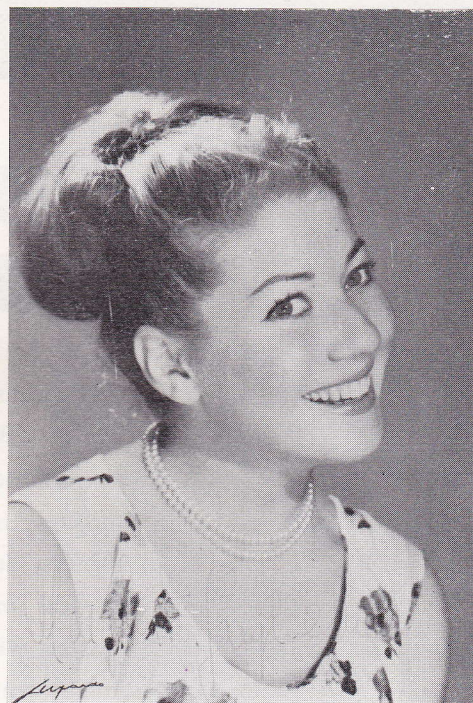
### MARGHERITA GUGLIELMI

(Coloratura soprano) made her opera début at the unusually early age of 16 at the Teatro Malibran of Venice. Endowed with an exceptional voice and technique she passed rapidly up the ladder of success through various Italian opera houses, finally a year ago reaching the Scala which engaged her to share the performances of *Lucia di Lammermoor* with Renata Scotto during the Scala visit to the Bolshoi Theatre, Moscow. During the current Scala season she sang in *William Tell* and *Don Pasquale*. Guglielmi in her very short career to date has also starred in various European countries besides Italy and in the United States. This is her first visit to Dublin.



### LICIA GALVANO

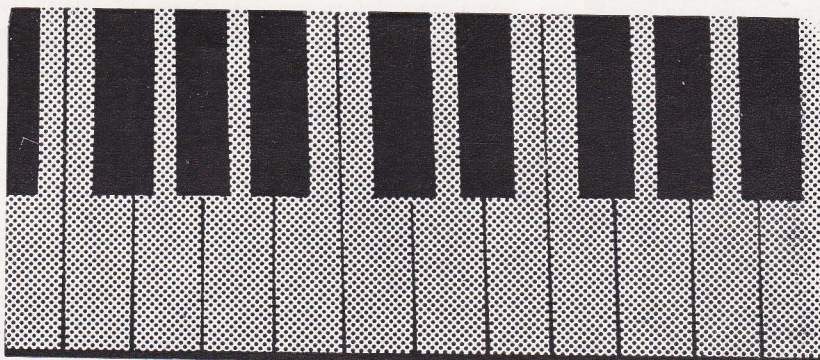
(Soprano). A native of Milan where she studied and began her career, specialising in supporting roles for which she is in regular demand in the more important theatres inside and outside Italy.



### LUISA MARAGLIANO

(Soprano) was born and studied in Genoa. After her début in Switzerland as Mimi her extraordinary qualities as a "Verdi Soprano" soon developed. In the few brilliant years of this soprano's career she has appeared in many of the world's greatest opera houses — to mention but a few, Covent Garden, the State Operas of Berlin and Dresden, at the Arena at Verona as well as in the theatres of Bologna, Parma, Rome, Genoa, Naples, Turin and Catania. This will be her fourth visit to Dublin. Since Mme. Maragliano was last here (in 1964) she has sung in the Verdi Requiem in Paris; has triumphed in the Colon Theatre of Buenos Aires and a few weeks ago had the distinction of being called to the Scala by Maestro Gavazzeni for special performances of *Aida*.





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### DORA MINARCHI

(Mezzo-soprano). Her Dublin début will be in the big rôle of Princess Eboli in *Don Carlos*. She is possessed of a splendid mezzo voice of the proportions necessary for the great Verdi operas. As one of the leading singers of this rare genre she has sung extensively in many of the great Italian opera houses including, of course, the Scala and in most of the European centres of opera as well as in Australia, New Zealand and South America.



### MARCELLA DE OSMA

(Soprano) initiated her career as Violetta in *La Traviata* in 1955 at the Nuovo of Milan. Later, as the dramatic quality of her voice developed, she began to specialise in the *lirico spinto* parts in the larger Verdi operas — *Aïda*, *Trovatore*, *Nabucco* etc. She now ranks in the forefront of Italian dramatic sopranos and appears regularly on the rosters of the more important Italian theatres including the Scala. She has also sung with success at Covent Garden, Vienna, Zurich and elsewhere. As Elvira in *Ernani* Mme. de Osma will be making her Dublin début. After that she leaves immediately for Turin to sing in Ponchielli's *La Gioconda* opposite Carlo Bergonzi.



### MARIA ROSA DE RIVE

(Mezzo-soprano) before entering the field of opera, spent a period of intense activity in the field of chamber music and concert. Her operatic début was at Parma. There and in other important Italian theatres she has achieved very considerable success with public and critics alike.

### LINA ROSSI

(Soprano). This clever artist has very good experience in the theatrical field and has appeared in many important Italian Theatres, distinguishing herself in many rôles and achieving considerable success. This is her first visit to Dublin.



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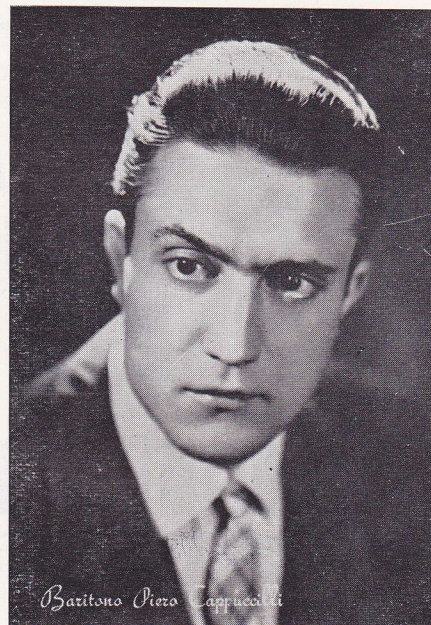
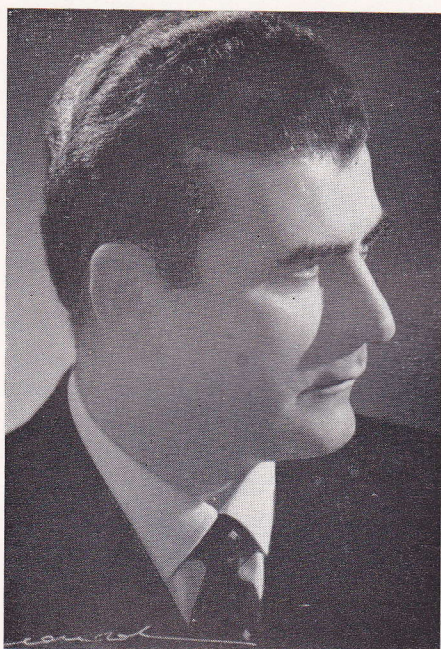
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## PIERO CAPPUCILLI

(Baritone). Since his début in 1956 Piero Cappuccilli has appeared in every Italian opera house of importance as well as at the major theatres of Belgium, Denmark, Spain, France and Germany, as well as at the Metropolitan, New York. He has sung the leading baritone roles in the long-play recordings with Maria Callas of *Lucia di Lammermoor* and *La Gioconda* and in *The Marriage of Figaro*, and *Don Giovanni*, under Giulini with Sutherland, Schwartzkopf, Sciutti, Taddei etc., and is now one of the most sought after baritones of the day. He makes a very welcome return to Dublin after two years' absence during which he has been "resident" at the Scala and, of course, travelled with the full company to Moscow in September last to sing in several operas at the Bolshoi.



## PLINIO CLABASSI

(Bass). Since his first appearance here in 1953, Plinio Clabassi has deservedly become an extremely popular favourite with Dublin audiences. In the years between his operatic activities have spread to all important Italian opera houses. He sings regularly at the Scala and at the Rome Opera and he has had great success at recent seasons in North and South America. In the 1965 Festival he returns to sing in several operas. Clabassi also makes many concert and television appearances as well as gramophone recordings.



## MARIO FERRARA

(Tenor) is a Sicilian, born in Palermo, where he studied under Maestro Sciortino, finishing in Milan. His début was at the Teatro Massimo of Palermo where he sings regularly as well as in the opera houses of Rome, Venice, Naples, Bologna, etc., and also abroad.



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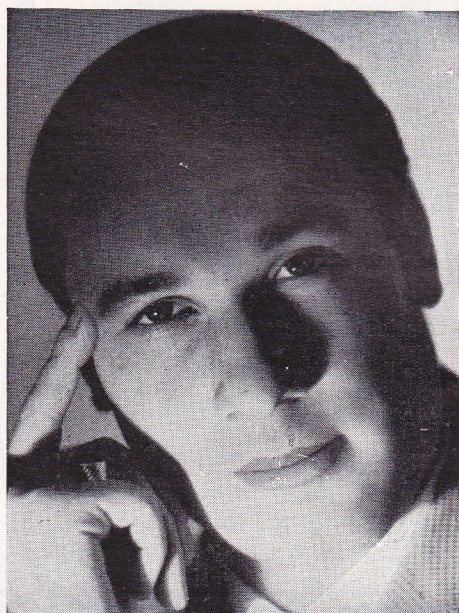
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### GIULIO FIORAVANTI

(Baritone) studied at the Santa Cecilia Conservatory in Rome under the famous baritone Stracciari. After his début at the Regio of Turin, Maestro Gianandrea Gavazzeni engaged him for the Scala of which he has become a regular member. At first Fioravanti undertook the lighter baritone roles but with the development of his voice he has since 1961 been singing the more dramatic baritone roles, especially Verdian, with great success. He has sung in all the major Italian theatres and has made full-length opera recordings with Callas and di Stefano. He has also appeared in television performances of opera. As a very young artist Mr. Fioravanti sang (in 1952) in the first of the Dublin Grand Opera Society's all-Italian performances.



### PIER MIRANDA FERRARO

(Tenor) undertook very successfully last year in Dublin the formidable part of Otello in Verdi's opera. He returns for the 1965 Festival in the role of Ernani of which he is one of the very few current exponents in Italy. Because of its high tessitura, the part demands and has in Pier Miranda Ferraro, a voice cast in the heroic mould.



### LORIS GAMBELLI

(Bass) studied under the famous baritone Riccardo Stracciari. He won the International Singing Competition at Fabriano and there made his début in Donizetti's *La Favorita*. He has since sung in many important Italian opera houses. Abroad he has taken part in seasons in Madrid, Egypt, Denmark, Switzerland, Belgium, and in South America. He has been a frequent and welcome visitor to Dublin for the Italian Festivals.



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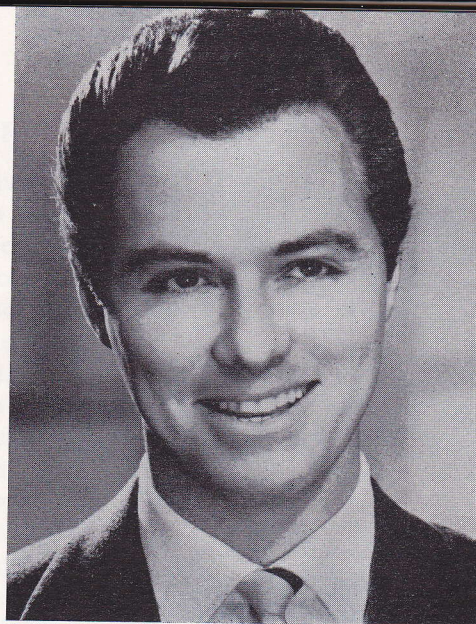
### **RAFFAELE ARIE**

(Bass) is one of the most representative figures of the Italian Lyric Theatre. After winning the famous international competition of Geneva he has become one of the best known leading basses of Opera. In fact, besides singing at the Scala, Milan, he has sung in all the principal theatres of Italy, Europe and America. He is very much sought after by the principal theatres for Opening performances of the Opera Seasons. His artistic activities of the current year have embraced the great Verdi bass roles in *Vespri Siciliani*, *Simon Boccanegra*, *Don Carlos*, and others. This is his first appearance in Dublin.



### **RUGGERO OROFINO**

(Tenor) is a very recent recruit to operatic laurels. After engagements at the Piccola Scala, his first important success in the ordinary repertoire was at Cesena in Italy in the role of Turiddu in *Cavalleria*. He is now on the Scala roster and took part in the famous Scala visit to Moscow last September, singing in *Turandot* and *Lucia di Lammermoor*.



### **MICHELE MOLESE**

(Tenor). This young artist after making his début in Milan at the Teatro Nuovo became a member of the Amsterdam Opera where he remained for three years. Subsequently he has been heard in the theatres of Bologna, Genoa, Piacenza, etc., and at the Gran Liceo of Barcelona, the Paris Opéra and at Lisbon. He has also toured Germany, Yugoslavia and Belgium.



### **ATTILIO D'ORAZI**

(Baritone). After winning the national singing competition of the Radio TV Italiana, he made his début as Figaro in *The Barber of Seville*. Later he sang in various opera houses in Italy and in Spain. Since his first appearances in Dublin seven years ago D'Orazi has been scaling the operatic heights. Last Summer he was at Caracalla for Sharpless in *Madame Butterfly*, a role he is to sing here, while his recent engagements have covered the globe between Tokyo, Cairo, Amsterdam and Munich.





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### ALDO PROTTI

(Baritone). At his only previous appearances in Dublin (in 1958 as *Rigoletto*) Protti made an extraordinary impact on audiences here and despite the subsequent comings and goings of other very famous baritones the memory of his performances is still green. In the interval Protti has become a star of world renown in the leading Opera houses of the two hemispheres and in the recording studios. He is to sing Figaro in *The Barber of Seville*, the role of his operatic début in 1948 at the Teatro Pergolesi in the Italian town of Jesi.



### LUIGI PONTIGGIA

(Tenor). Although his first public performance was in the testing dramatic role of the Duke in *Rigoletto*, Luigi Pontiggia has since specialised in the *tenore di grazia* roles of Donizetti, Rossini, Bellini, etc. For these he has been in demand at the Scala, the Rome Opera, the Carlo Felice of Genova to name but a few of his more important engagements in Italy. Elsewhere, he has sung at various seasons in Switzerland, Germany, Spain and Portugal and in London. This is his first visit to Dublin where he sings the part of Almaviva in *The Barber of Seville*.

### LUCIANO SILDARI

(Tenor) made his début at Spoleto in *Rigoletto*. After winning the Gold Medals at the RAI — TV Vocal Contest in connection with the Puccini Centenary and at the Vercelli International Contest he began an extremely successful career in Italy, France, Belgium, Spain and Germany. He sang in Bellini's *Puritani* a few years ago at the Wexford Festival. In Dublin he will sing the part of the Duke in Verdi's *Rigoletto*.



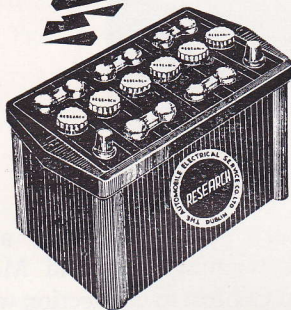
### LEO PUDIS

(Bass) has sung with the Santa Cecilia Orchestra of Rome, and at the principal theatres of Italy, the Fenice of Venice, the Verdi of Trieste, Massimo of Palermo, Bellini of Catania and at the Radio Italiana Opera seasons. He has also appeared in Buffo roles at the Opera houses of Lisbon, Berlin and Brussels and in London, Paris, Geneva, Zurich and Amsterdam. Leo Pudis is remembered in Dublin for his distinguished performances in recent years in *Don Pasquale* and Cimarosa's *Il Matrimonio Segreto*. Hereturns to sing the part of Don Bartolo in *The Barber of Seville*.





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## ENZO TEI

(Tenor) is a native of the historic hill-city of Perugia where he studied music at the Liceo. His success at a Spoleto contest gained him his début in that city in *Lucia di Lammermoor*. He has made three previous visits to Dublin and in the intervals his activities have extended to most of the more important Italian theatres and also to Lisbon, Rio de Janeiro, Hamburg and the Scandinavian capitals.



## FRANCO VENTRIGLIA

(Bass) was born in America of Italian parents. His first appearance in opera in Italy was at the Teatro Massimo, Palermo, six years ago, since when he has been active in the major centres of opera of Italy and other European countries. He is familiar to audiences at the Wexford Festival and has recently taken part in the international seasons of the Chicago Opera.



## ERNESTO VEZZOSI

(Baritone) made his début at the Teatro Regio in Parma and then passed on to the Fenice in Venice, the Verdi in Trieste, San Carlo in Naples and others. Has taken part in tournees in Germany, Holland, Egypt, France, England and Ireland. One of the most versatile and dependable artists in opera, and indispensable in the supporting roles which he fills with unusual distinction and musicianship.





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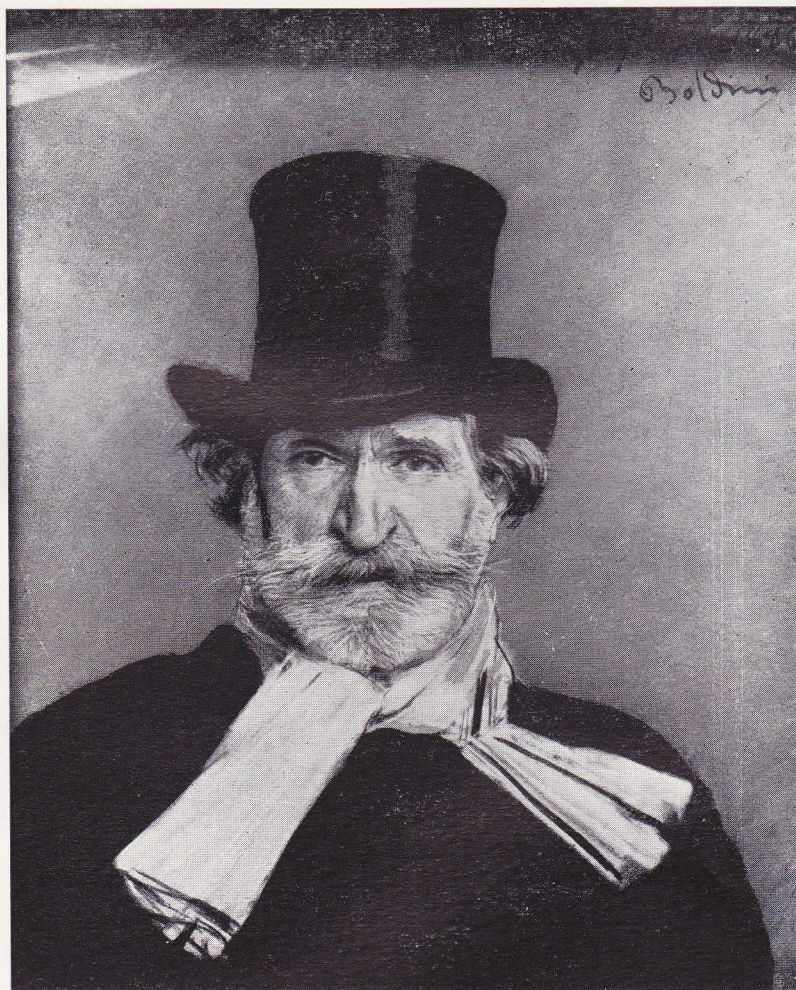
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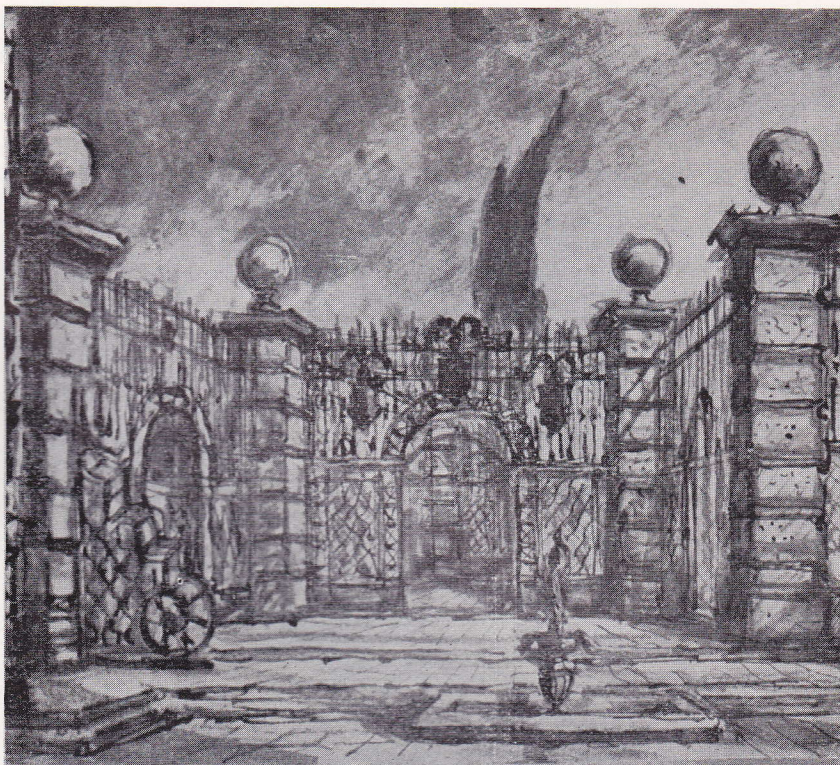
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Act IV—  
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# ERNANI

GIUSEPPE VERDI, 1813 - 1901

Verdi's first major success *Nabucco* was followed immediately by *I Lombardi* (1843) and then by *Ernani*, which received its first performance at the Fenice Theatre, Venice, in March, 1844. It is still one of the most popular of Verdi's earlier operas though it has but seldom been seen in Ireland. It was, however,

successfully revived at the Wexford Festival of 1961.

With *Ernani* the composer and the librettist Franco Maria Piave began their long and fruitful collaboration. For this opera they drew upon Victor Hugo's *Hernani*.

The opera is in four Acts and is set in Spain in the year 1519.

## ACT I

*Scene I.* After a short prelude the curtain rises on the mountain stronghold near Aragon of Ernani (Tenor), the assumed name of Don Juan of Aragon. As an unsuccessful rebel and pretender to the throne of Spain now occupied by Carlo V he has been out-

lawed. Ernani confides to his comrades in exile that his betrothed, Elvira, daughter of a noble Spanish family, is to be wedded unwillingly tomorrow to her elderly uncle Don Ruy Gomez de Silva, a Grandee of Spain. He sings her praises in the air, *Come rugiada al cespite* — ("Like the dew on the leaves") and asks his comrades to aid him in his plan to abduct her.

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*Scene II* is Elvira's apartment in Silva's castle. Elvira (Soprano) has been meeting Ernani secretly. In the famous aria *Ernani, invalami* Elvira reveals her revulsion to this marriage and longs to be rescued from it by Ernani. This aria ends in a brilliant cadenza. But Elvira has even a third suitor who, in disguise, now gains access to the apartment with the aid of Elvira's maid. He is none other than the King, Carlo V (Baritone) himself. She rejects his advances and at the dramatic moment when Carlo threatens to carry Elvira off and she has snatched a dagger to defend herself Ernani appears from a secret door. He is recognised by the King. Between them there exists an ancient feud since Carlo had killed Ernani's father. As Ernani is challenging his rival, Silva (Bass) bursts in. Finding the two men with his bride-to-be Silva rages at the offence to his Spanish pride and honour, challenging both of them to combat, Aria — *Infelice, e tu credevi*. At this point, however, Iago, Silva's esquire, identifies the King. The latter proves magnanimous and permits the still revengeful Ernani to escape from his present predicament. This royal act of indulgence also saves Ernani for the time being from Silva's anger. The Act ends in an exciting ensemble.

## ACT II

In a room in Silva's castle the following day just before the wedding of Silva and Elvira is to take place. Ernani enters in the guise of a pilgrim asking for sanctuary. Still a rebel, his cause has been lost, his followers dispersed and he himself is hunted by the King's soldiers. Furious at seeing Elvira in her wedding robes, Ernani casts off his pilgrim garb. Silva, however, bound by the rigid Castilian laws of sanctuary which render his guest inviolable, goes out to take measures to protect Ernani from his pursuers. Returning he finds the lovers embracing. Even as he rushes at the pair, dagger in hand, Iago announces that the King and his men have reached the castle gates. Still honouring his obligations to his guest, Silva withstands the demands of the King and hides Ernani even when Carlo causes Elvira to be carried off as a hostage. Under this common wrong Silva and Ernani make a temporary pact of vengeance against the King who by his abduction of Elvira is now the enemy of both. The terms of the pact are that once vengeance has been had against the King, the account between Silva and Ernani will still remain to be settled. So that Silva's honour may be satisfied, Ernani swears to surrender himself whensoever Silva shall sound the horn which Ernani proffers him as a pledge. A stirring "vendetta duet" concludes the Act.

## ACT III

The scene shifts to the Cathedral of Aix-la-Chapelle where the Electors are meeting to decide whether Carlo V should succeed as Holy Roman Emperor. Carlo stands before the tomb of Charlemagne in the Cathedral crypt. He has come here because he has learned that the crypt is to be the meeting place of a group of conspirators. From his hiding within the tomb itself he hopes to overhear the plot against him and to identify his enemies. In the principal baritone solo of the opera *O! dei verd' anni miei* Carlo soliloquises on his ambition to succeed the great Emperor Charlemagne.

The conspirators draw lots and it falls to Ernani to make the attempt on the King's life though Silva disputes that honour. A conspiratorial chorus is interrupted by three cannon shots signalling Carlo's election. Carlo confronts his enemies, then opens the door of the crypt to admit the Electors who have come to offer him the imperial insignia. Carlo orders the segregation of the conspirators — the nobles to die on the scaffold, the commoners to be put under arrest. Ernani comes forward from among the commoners to reveal himself as Don Juan of Aragon, Grandee of Spain, and as such to be numbered among the nobles condemned to die. Elvira arrives beseeching the King's mercy. Moved by her appeal and wishing to prove worthy of the virtues of his great predecessor, Carlo extends his clemency to all even yielding Elvira's hand in marriage to his former enemy Ernani.

The familiar chorus *O sommo Carlo* sung in praise of the new Emperor concludes the Act.

## ACT IV

At Ernani's castle in Aragon. Ernani has made his peace with Carlo but his debt of honour to Silva, the implacable Grandee, is still unpaid.

The wedding feast of Ernani and Elvira is being celebrated but the masked figure of Silva moves amongst the guests. Left alone for a moment the bridal pair sing a brief love duet. Their happiness is soon shattered by the sound of a distant horn call. Ernani recognises that it is Silva reminding him of their pledge. Silva enters in inexorable pursuit of his revenge. He is deaf to Elvira's prayers and in the course of the famous trio, *Firma crudele*, Silva offers Ernani the choice between poison and the dagger. Choosing the latter Ernani stabs himself to death. The curtain falls as Elvira swoons away leaving Silva to exult in the vindication of his honour.



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# DON CARLOS

GIUSEPPE VERDI, 1813 - 1901

Commissioned by the Paris Opéra, *Don Carlos* (in Italian, *Don Carlo*) was written with an eye to the tastes of the French capital where Meyerbeer's spectacular grand operas reigned. At the centre of the work stands the auto-da-fé scene, with procession, chorus and soaring ensemble, laying the groundwork for the opera Verdi was to write next — *Aïda*. Librettists for *Don Carlos* were Joseph Méry, who died shortly after starting it in 1865 and Camille du Locle who took over the task. Completing his score in 1866 Verdi shows not only deference to French grand opera but a growth of his own concept of musical drama in the more personal scenes, such as King Philip's searching monologue at the beginning of Act III.

In conformity with the French style, *Don Carlos* was a five-act opera with ballet. Verdi compressed

it into four acts when he and *Aïda* librettist Antonio Ghislanzoni revised the work in the early 1880's. Dropping the opening act, which depicted Carlos' first meeting with Elisabeth at Fontainebleau, Verdi arranged his opera to begin and end at the same place, the cloister of St. Just.

The librettists based their text on a German romantic drama (1801) by Friedrich Schiller. The historical background is one of oppression — the domination of the Netherlands by Spain, dominated in turn by the Inquisition.

The Paris première (March 11, 1867) was not a great success. The work did not come into its own until the revised Italian version was introduced at La Scala on January 10, 1884 (three years before *Otello*).

## ACT I

(*Don Carlos, Crown Prince of Spain, has been betrothed to Elisabeth de Valois, daughter of Henry II of France, but learns that for reasons of State his own father, Philip II, claims her for his bride.*)

Carlos (Tenor) seeks consolation at the cloister of the Monastery of St. Just, where the monks chant their prayers at the tomb of Charles V, Carlos' grandfather. His friend Rodrigo, Marquis of Posa (Baritone), suggests that Carlos leave for the Netherlands to cure himself of his infatuation and to protect the Flemish cause against the tyranny of Spain. The two men pledge



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friendship in the duet beginning *Dio, che nel alma . . .* King Philip and Queen Elisabeth approach the tomb, kneel briefly and proceed on their way.

*Scene II* is in the cloister garden where Princess Eboli (Mezzo-soprano), the Countess of Aremburg and their ladies entertain themselves. Eboli sings a Moorish song (the "Veil Song") to the accompaniment of Tebaldo's mandolin. As the Queen (Soprano) enters sadly, Rodrigo appears, hands her a letter from Carlos and tells her that the Prince longs to see her. Elisabeth agrees to receive him and the page leads Carlos to her side. The ladies retire, Carlos begs the Queen to obtain Philip's leave for him to go to Flanders and then declares his love in a passionate avowal Duet, *Perduto ben, mio sol tesor*. Breaking free of Carlos' embrace Elisabeth turns him away. No sooner has he left than Philip (Bass) enters with his suite and finding his wife unattended, banishes the Countess of Aremburg who should have been at the Queen's side. Elisabeth consoles her. The ladies depart leaving Rodrigo to plead the Flemish cause with Philip. The King suspects that Elisabeth and Carlos may have betrayed him and asks Rodrigo to watch the lovers, warning him of the Grand Inquisitor's enmity.

## ACT II

*Scene I.* At midnight Carlos awaits the Queen in her gardens in Madrid, following the instructions in a letter written, he believes, by Elisabeth but in reality penned by Eboli who mistakenly thinks Carlos loves her. When the veiled Eboli enters Carlos ardently declares his love but when she unveils both realise their error. Furiously she accuses him of loving the Queen. Rodrigo comes upon them, grasps the situation and tries to placate Eboli who, however, runs from the garden swearing to expose Carlos and Elisabeth. To protect the Prince, Rodrigo takes from him certain incriminating papers which concern a political intrigue in the Netherlands.

*Scene II* is the auto-da-fè. In the square before the Cathedral of Our Lady of Atocha in Madrid a crowd awaits the appearance of King Philip. Chorus, *Sire, no, l'ora estrema*. The monarch emerges from the church and is greeted by six Flemish deputies led by Carlos. Prince, populace and court plead for the King's mercy but the friars insist on punishment for his rebellious subjects. Drawing his sword, Carlos swears to champion the Flemish cause in defiance of his father who orders him to be disarmed. Carlos surrenders his sword to

Rodrigo while all watch a group of heretics being burned at the stake by the Inquisitor.

## ACT III

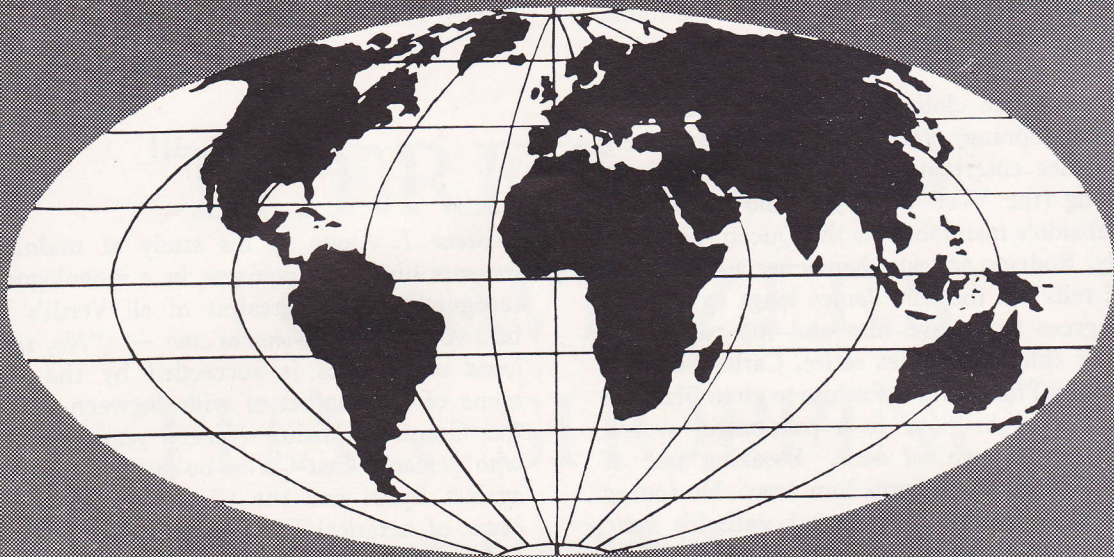
*Scene I.* Alone in his study at midnight Philip laments his wife's coldness in a monologue which is recognised as the greatest of all Verdi's pieces for bass voice, *Ella giammai m'amò* — ("No, she has never loved me"). This is succeeded by the tremendous scene of the conflict of wills between the King and the Grand Inquisitor (ninety years old and blind) who demands that Carlos be put to death for treason against Spain and the Church in championing the cause of heretical Flanders. He fails in this demand and also in the demand that Rodrigo should be sacrificed for the same crime. When the old man leaves the King muses regretfully that the throne must always yield to the Church. Elisabeth bursts in, indignant that her jewel casket has been stolen. Philip hands it to her with an ironic demand that she open it. When she hesitates he breaks the lock, revealing a portrait of Carlos. He accuses her of infidelity. The Queen faints as Eboli and Rodrigo enter, the former confessing responsibility for Elisabeth's betrayal, the latter swearing to free Spain from political oppression. When the men have left Eboli reveals to the Queen that she gave the casket to Philip out of jealousy over Carlos' love and that she has been the King's mistress. Banishing Eboli to a convent, Elisabeth leaves her. In her famous aria, *O don fatale* the remorseful Princess laments her fatal beauty and swears to save Carlos' life.

*Scene II.* Rodrigo visits Carlos in prison and is shot by a minion of the Inquisition. Rodrigo's farewell to Carlos is embodied in the poignant passage commencing *Per me jinto*. The Prince refuses to escape with Eboli but is given his liberty by his father when the furious mob storms into the cell to attack the monarch. Philip is protected by the Grand Inquisitor.

## ACT IV

In the monastery cloister Elisabeth waits to bid farewell to Carlos; Aria, *Tu che la vanità*. The lovers are surprised by Philip and the Grand Inquisitor, but Carlos is protected from them both when the ghostly Charles V emerges from the tomb and draws him into the shadows of the cloister.





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# RIGOLETTO

GIUSEPPE VERDI, 1813 - 1901

This opera was composed by the 38-year-old Verdi for the Fenice Theatre, Venice, where it had its première in March, 1851. It was the first of his long series of world successes and remains firmly in the repertory as one of the most popular of all operas.

The libretto by Franco Maria Piave is an adaptation of Hugo's *Le Roi s'amuse*. To satisfy the strict Austrian censorship of the day, which would not tolerate a public representation of attempted regicide, the plot was transferred from the Court of France to the ducal palace at Mantua.

## ACT I

After a short orchestral prelude the curtain rises on a ball in the ducal palace. The dissolute Duke of Mantua (Tenor) enters telling a courtier, Borsa, of his latest infatuation — this time with an unknown girl whom he has noticed in church every feast day. Just now, however, he is openly flirtatious with the Countess Ceprano (Mezzo-soprano) to the obvious annoyance of her husband. In the flippant aria *Questa o quella* ("This one or that one") the Duke declares that all women are fair game to him if only they are pretty. Ceprano (Bass) is taunted by Rigoletto, (Baritone), the Court jester, a hunchback, whose privileged gibes all the courtiers must endure. Cynically Rigoletto suggests to the Duke that the affair with the Countess would be furthered if the husband were made away with. Rigoletto wanders off and Marullo (Bass) amuses the others with the story that the buffoon has an innamorata! In this they see a chance of revenge on their tormentor. Now Monterone (Baritone) forces his way in to denounce the Duke, whose latest victim was the old man's daughter. He too is cruelly mocked by Rigoletto, but before being dragged away the old man launches a father's curse on the hunchback, who is left cringing in superstitious fear.

## ACT II

The double setting shows a street and, opening off it, the courtyard of Rigoletto's house wherein his

treasured daughter Gilda (Soprano) is kept in strict seclusion. Rigoletto enters still brooding on Monterone's curse which haunts his mind. He is thinking of the daughter whom the courtiers think to be his mistress. A sinister figure emerges from the shadows. It is Sparafucile (Bass), a professional hired assassin. To Sparafucile's offer of services at a reasonable fee Rigoletto replies he has no present need of them. Alone, in the splendid aria *Pari siamo*, his jesting thrown aside, Rigoletto reflects bitterly on his deformity and the ignomy of his employment in the Duke's household. A very moving duet ensues between Gilda and himself in which memories of her dead mother are recalled. But the Duke has discovered Gilda's dwelling to which he now gains entry while Rigoletto is still in the house by bribing Giovanna (Mezzo-soprano), Gilda's duenna. He remains concealed in the courtyard. As he leaves, Rigoletto cautions Giovanna once more to guard his treasured Gilda well. When he is gone, the Duke emerges to tell Gilda that he is Gualtier Maldè, the supposed student whom she has often noticed in the church. A love duet follows, *E il sol dell' anima*. The Duke departs and in the coloratura aria *Caro nome* the young girl muses on her first love. Outside, the courtiers are gathering for the abduction that Ceprano has planned for his revenge. By means of a trick Rigoletto, blindfolded, is involved in the escapade, not suspecting its purpose. When he discovers the outrage he recalls Monterone's curse and the curtain falls to his anguished cry *La maledizione!*



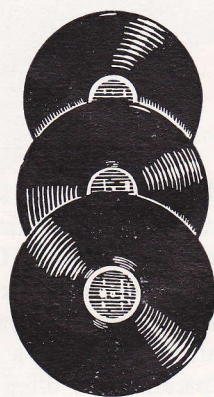
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### ACT III

In the romance *Parmi veder le lagrime* the Duke laments the disappearance of Gilda. The courtiers, however, come to tell him of the trick played on Rigoletto and that Gilda is already in the palace. After the Duke's exit, in search of Gilda, Rigoletto appears distractedly searching for his daughter suspecting her to be with the Duke. His appeals to the courtiers are received with jeers until they realise the girl they have abducted is not his mistress but his daughter. When the distraught Gilda rushes in Rigoletto, suddenly invested with great dignity, inveighs against the baseness of these courtiers and furiously orders them from his presence, *Corteggiani vil razza dannata*. Intimidated by the change in Rigoletto, the courtiers go and Rigoletto hears from his daughter the story of her abduction. The Act concludes in a blazing duet, Rigoletto vowing vengeance on the Duke while Gilda, fearful for her lover, seeks to soften his anger.

### ACT IV

Another double scene; Sparafucile's lonely inn and beside it the banks of the river Mincio. The Duke has found another charmer, Maddalena (Mezzo-soprano), the sister of Sparafucile. Rigoletto has brought Gilda to witness for herself her lover's perfidy. Disguised this time as a soldier, the Duke is drinking and gambling. Debonairly he sings of the fickleness of women, *La donna è mobile*. This aria leads into the great quartet. At its conclusion Rigoletto, sending Gilda away, summons Sparafucile and hires him to murder the stranger in the inn, the body to be delivered to himself in a sack. A storm comes up. The Duke decides to remain overnight at the inn. Maddalena, who has fallen for the young man's charm, endeavours to dissuade her brother, suggesting that if he substituted another victim he might still claim the reward. Gilda has stolen back and overhearing the conversation of the pair, resolves to save her lover by exchanging her own life for his. Thus it is she who becomes the victim and it is her body, enclosed in the sack, that is delivered to her father. Rigoletto, his vengeance satisfied, as he thinks, is about to consign his burden to the river when the voice of the Duke reaches him in a reprise of *La donna è mobile*. He tears open the sack and the dying Gilda is revealed to him. With her last breath she begs forgiveness for her lover and herself. The opera ends with the crashing chords of the curse — *La maledizione* — which has exacted the full penalty.

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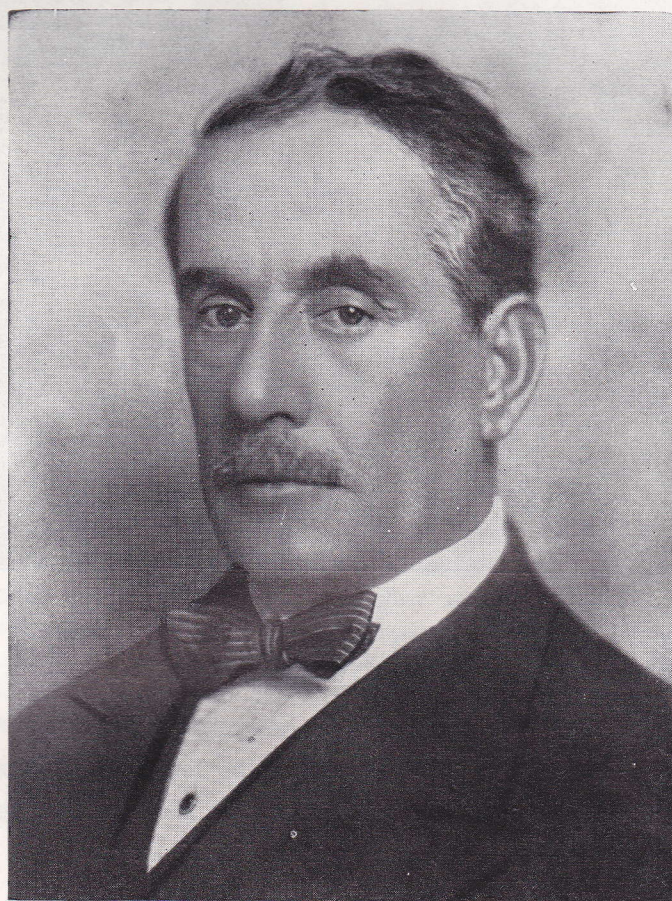
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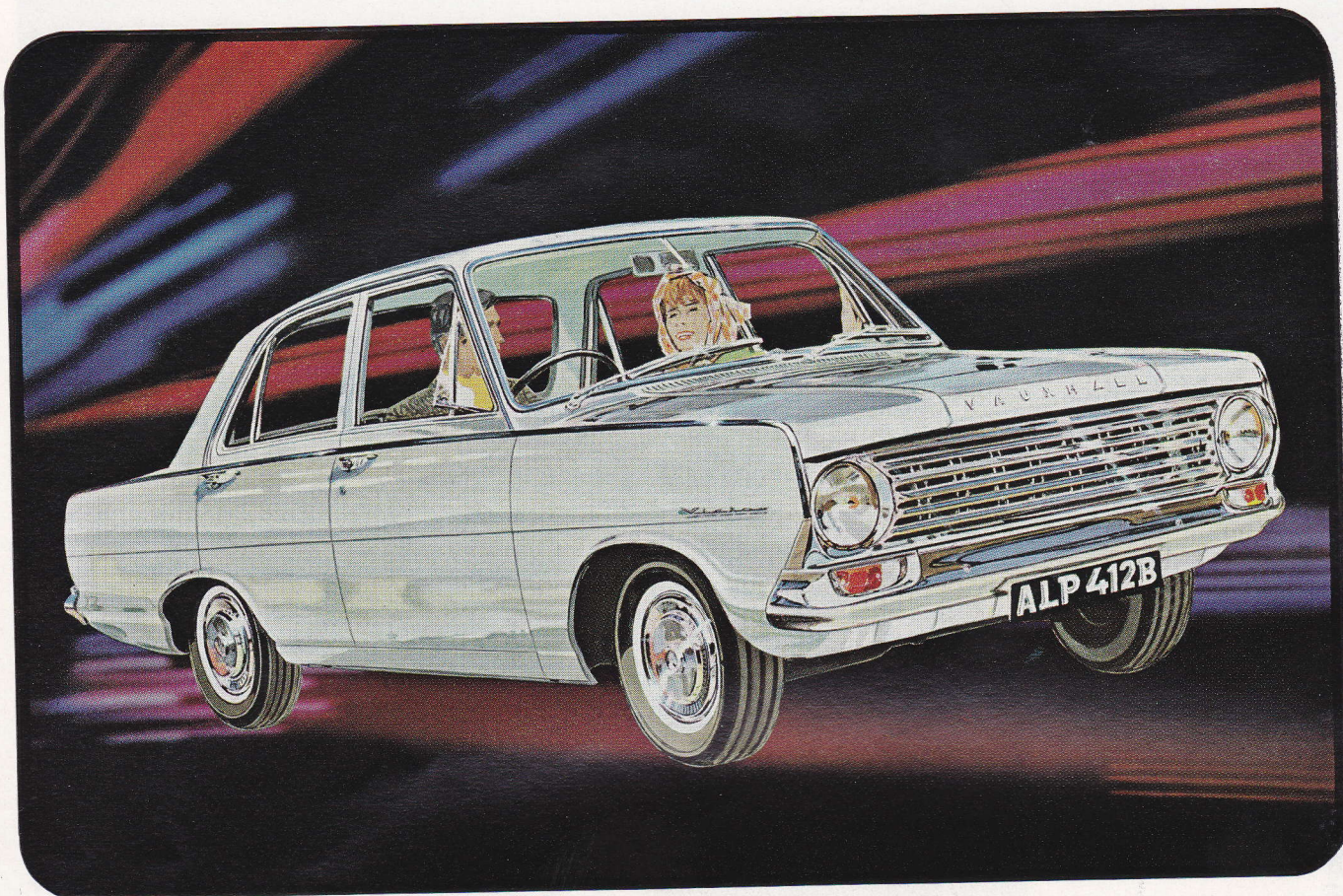




GIACOMO PUCCINI

1858-1924





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# MADAMA BUTTERFLY

GIACOMO PUCCINI, 1858 - 1924



*Madama Butterfly* (to give it its Italian and original title) was Puccini's sixth opera coming after *Tosca* and *La Bohème*. The librettists were Giacosa and Illica, who used as a base the play *Madame Butterfly* by the American David Belasco which Puccini had seen in London when he attended the first performance of *Tosca* there.

The première of *Madama Butterfly* when it took place at La Scala, Milan, in February, 1904, was a fiasco. Puccini immediately withdrew all copies of the score and after extensive revisions the work was presented at the Teatro Grande of Brescia where it achieved complete success and has in the meantime become one of the best-loved operas.



## ACT I

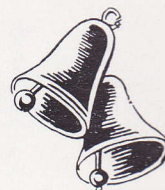
After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant F. B. Pinkerton, of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage "Japanese style" to Cio-Cio-

San, a geisha girl. Pinkerton (tenor) is being shown over the house by Goro (tenor), the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki, (mezzo-soprano), Cio-Cio-San's faithful maid, and two others has been installed. We learn that this "Japanese style" marriage for 999 years (with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride Cio-Cio-San, named Butterfly by her friends,

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is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless (baritone) the American Consul who is to act as Pinkerton's bestman arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amore o grillo*. Soon girls' voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband's faith even though she knows full well that this abandonment of her ancestral faith may involve her being cast off by her family and friends. Soon after the wedding rites have ended Butterfly's uncle, the Buddhist priest (bass), breaks in. He denounces her for her desertion of the faith of her forefathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bridegroom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled on a pin in a collector's cabinet. The Act concludes as Pinkerton carries Butterfly across the threshold of their home.

## ACT II

Inside Butterfly's house. It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken. In Butterfly's famous aria, *Un bel dì* — ("One fine day we will see the smoke of his ship on the horizon") — she describes to Suzuki her vision of Pinkerton's returning ship and of their ecstatic reunion. She does not yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless's unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or

even hear the part about Kate. With glee she tells Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he puts the question what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies — "Go back again to sing for the people or . . . die!" With that she fetches her little son, Trouble, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (here comes the Flower Duet — *Scuoti quella fronda di ciligio*) and Butterfly dons her bridal dress. As night falls she, Suzuki, and the child take up their posts at the doorway . . . to wait, against the background of the Humming Chorus—the music and murmur of voices borne on the breeze from the city below them.

## ACT III

As the curtain rises dawn discloses the three still where they were the evening before — Suzuki and the child still asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens Butterfly goes to rest a little on Suzuki's promise to call her at once when Pinkerton comes. When he does come, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria, *Addio fiorito asil* — the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child to Kate but on the condition that she herself will give Trouble into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it — "To die with honour when no longer can one live with honour". She pauses to bind the eyes of Trouble who unexpectedly appears, then falls upon the sword. Pinkerton and Sharpless arrive as Butterfly expires.



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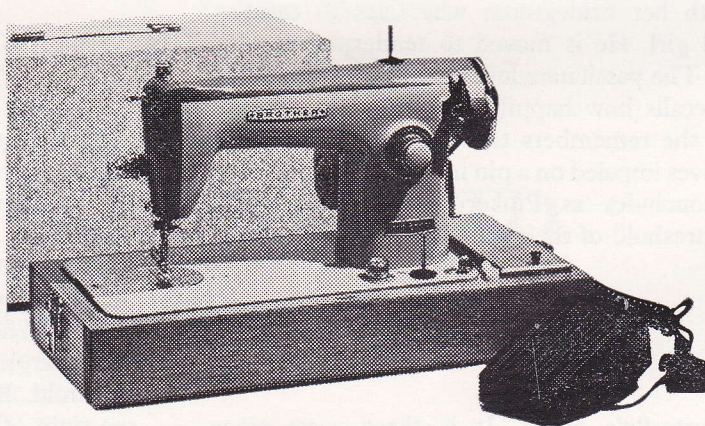
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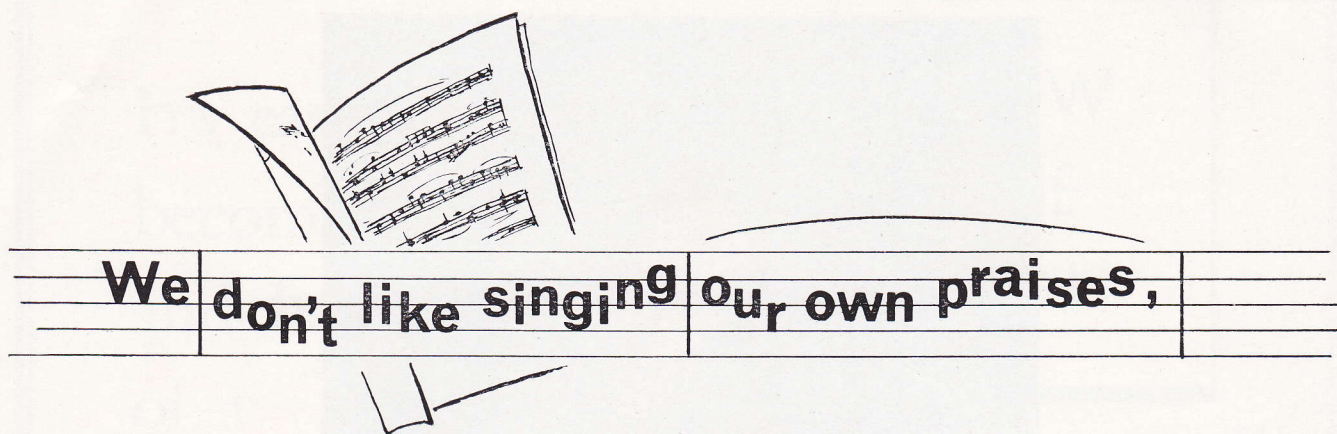




GIOACCHINO ROSSINI

1792 — 1868





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# IL BARBIERE DI SIVIGLIA

GIOACCHINO ROSSINI, 1792 - 1868

When first produced at the Argentina Theatre, Rome, in 1816, when the composer was 24 years of age, Rossini's masterpiece of *opera buffa* — "*IL BARBIERE DI SIVIGLIA*" — was a fiasco. This was due less to novelties in the composer's treatment of the subject than to organised opposition in the theatre by supporters of Paisiello, then one of Italy's most popular composers who had also set the Figaro story to music. However, Rossini's "Barber" quickly became established as a universal favourite and so it

has remained ever since. Its appeal lies, no doubt, in its sparkling light-hearted music, its succession of entrancing arias, duets and concerted pieces, as well as in the wit and humour of its libretto. This was by Cesare Sterbini and was founded on episodes from Beaumarchais' "Figaro," later episodes of which were used by Mozart for "*LE NOZZE DI FIGARO*." The overture used for the "Barber" was originally composed by Rossini for his opera "*ELIZABETH, QUEEN OF ENGLAND*."

*Last Scene*



*Seventy-One*



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## ACT I

A street in Seville before the house of Doctor Bartolo (Bass) in the early morning. The elderly Doctor is planning to marry his pretty ward Rosina (Soprano) for her good looks as well as for her fortune. To further this design he keeps the girl in strictest seclusion despite which the young grandee, Count Almaviva (Tenor), has noted the lovely recluse and fallen in love with her. As the curtain rises the Count, incognito and attended by his servant Fiorello, is about to serenade Rosina, accompanied by a band of hired musicians. The serenade, *Ecco ridente in cielo*, evokes no response from the silent house. Handsomely rewarded, the musicians go off with embarrassingly noisy expressions of thanks. Off stage a cheerful early-morning voice is heard. It is Figaro (Baritone) the barber. In the very famous patter song, *Largo al factotum della città* he proceeds to give a very extrovert account of the superior ingenuity for which he is much sought after by all as guide, philosopher and friend. Very naturally Count Almaviva enlists the aid and advice of this factotum. A brief interruption is caused by the emergence of Doctor Bartolo (Bass) who sets off grumbling on his way after ensuring the doors are locked and barred behind him. Almaviva, at Figaro's urging, tries another serenade wherein he gives his name as Lindoro. This time the unseen Rosina (Soprano) responds, but a promising exchange is cut off as Rosina is, apparently, startled by somebody within the house. Almaviva begs Figaro to sharpen his wits and quickly devise a plan for meeting Rosina. The promise of a golden reward is a potent stimulus to Figaro and in the tenor-baritone duet, *All, idea di quel metallo* he unfolds a stratagem whereby with the aid of Almaviva's cousin, the Colonel, the Count disguised as an officer will billet himself in Doctor Bartolo's house. For their different reasons, both extol this ingenious invention, *Che invenzione!* and the scene concludes in the sparkling music of the duet.

*Scene II.* In Bartolo's house. Rosina is introduced at last in the coloratura showpiece *Una voce poco fà*. Like Figaro, she can give a good account of herself and is evidently a young woman of spirit. She has, indeed, already decided that Lindoro (i.e. the Count) shall be hers — *Si, Lindoro mio sarà*. While really (she says) a sweet and docile sort of girl, she can be a viper if crossed and can play many a trick, (*Cento trappole*) to thwart the Doctor's marriage designs. Even already she has written a note to Lindoro which Figaro shall convey. Figaro himself enters, soon followed by Bartolo in a very bad humour. Figaro hides. Now enters Bartolo's crony and Rosina's music-

teacher, Don Basilio (Bass), a seedy type of schemer in minor orders. He has a nose for news and reports the Count's interest in Rosina. Greatly alarmed, Bartolo decides he must marry the girl at once, 'tho Basilio favours employing against the Count the "slander method," whose insidious efficacy he illustrates in the great aria, *La calunnia*. When the pair withdraw to fix the marriage contract Figaro reappears and tells Rosina all he has overheard. A charming duet follows, *Dunque io son*. When Figaro suggests she write a little letter to Lindoro, he is astounded to find the letter already written and has to admit that his pupil has little to learn from him in the art of intrigue. Bartolo returns, suspicious as usual, but Rosina cleverly parries his questions. Loud batterings on the door herald Almaviva, duly disguised as a very drunken soldier (the regimental physician, in fact!).

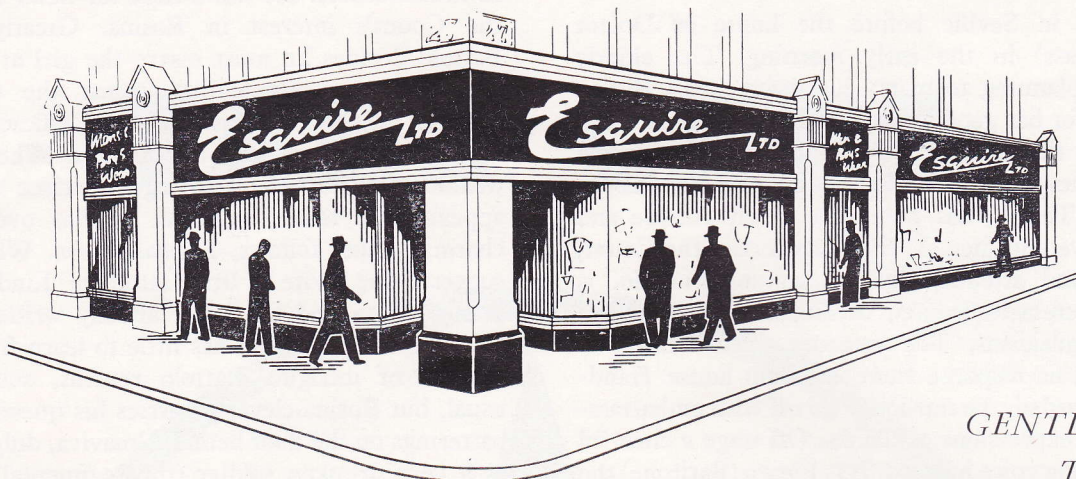
Bartolo's "exemption from billeting" order is brushed aside. The "soldier" manages to convey to Rosina that he is her Lindoro but his outrageous behaviour soon provokes such general uproar that a crowd collects outside and the police arrive to quell the disturbance. Almaviva avoids arrest by revealing himself to the police officer as a privileged grandee of Spain. The Act ends riotously in the brilliant concerted piece, *Freddo e immobile!* — ("Cold, immobile — like a statue!").

## ACT II

Doctor Bartolo's house again. The Doctor having ascertained that the soldier was bogus is now convinced that Count Almaviva must have had some hand in the recent doings. Now enters a strange cleric. In the amusing scene that follows the "cleric" (who is, of course, the Count in a new disguise) announces himself with much ceremony as Don Alonso, a pupil of Don Basilio. Basilio, he alleges, has suddenly fallen ill and has sent himself instead to give Rosina her daily music lesson. Bartolo is uneasy because the "cleric's" face is strangely familiar. After some by-play to allay Bartolo's suspicion somewhat, the music lesson begins but Bartolo keeps an eye on the pair. Rosina, however, quickly recognises her Lindoro.

In the "*Lesson Scene*" the prima donna traditionally interpolates a brilliant coloratura piece of her own choosing. Whatever her song may be it always bores the Doctor who insists on rendering his own favourite sentimental ditty. Figaro now begins to shave Bartolo and, in the course of his preparations, manages to get hold of the key to the balcony door through which the lovers are to elope that night. The sudden appearance of Basilio produces a highly embarrassing situ-





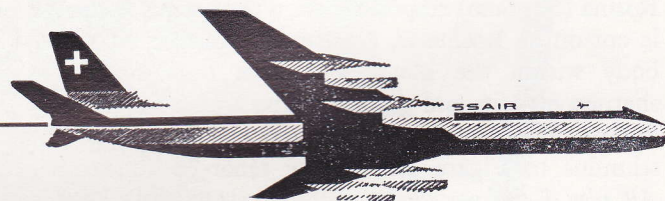
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ation from which develops the big quintet, *Don Basilio! cosa veggo?* With the help of a purse of money from the Count, Basilio is persuaded he is a scarlatina victim and must go home to bed. The shaving is resumed, but Bartolo overhears the lovers as they perfect their elopement plans. Angrily he scatters them.

An interlude of quiet is provided by Berta, Bartolo's old housekeeper (Mezzo-soprano). In her *arietta* she comments sourly on all this craze for marrying, but privately laments that she is herself an old maid. After the orchestral "storm music," Figaro and the Count steal in from the balcony ready for the elopement. Rosina learns that her Lindoro is really the Count himself. When some misunderstandings have been

cleared up, the lovers join in the duet, *Ah, qual colpo*, which becomes a lively trio, *Zitti, zitti*, as Figaro impatiently urges them to get on with their elopement. As they finally reach the balcony Figaro cries out that the escape ladder is gone. In this crisis Basilio enters followed by a notary — sent for, it turns out, by Bartolo for his own marriage to Rosina. With a bribe and a threat from the Count, this worthy pair are soon induced to marry the Count and Rosina on the spot. They are just in time, for Bartolo now leads in a group of soldiers for the arrest of the Count and Figaro. However, when told by the Count that he may keep Rosina's dowry, the Doctor reconciles himself to the inevitable and the opera ends with the happy chorus, *Amore e fede eterna*.

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## “VOCI VERDIANI”

18th TO 21st JUNE, 1964

BY LIEUT.-COL. CAV. UFF. WILLIAM O'KELLY

(Chairman D.G.O.S.)



In the month of January, 1964 I was invited to act on the Adjudicating Commission for the above event. I accepted the invitation which I took as a compliment to my country, the Dublin Grand Opera Society and myself. The town of Busseto (population 120,000 approx.) is situated in the province of Parma, Italy. It is about 120 miles from the city of Milan. It was here that Giuseppe Verdi received most of his early musical education. He was born and lived most of his early life in Roncole, a village about three miles from Busseto.

I arrived in Busseto by train at 10.00 a.m. on the 18th of June and was met by a member of the Municipality and taken by car to the Giuseppe Verdi Theatre where the competition was to take place. On alighting from the car I noticed the flags of the various nations flying from flagpoles situated on the roof of the theatre and it gave me great pleasure to see the Tricolour of Ireland there. I admired the statue of Verdi which dominates the Main Square. On entering the theatre I met the Mayor of Busseto and the other members of the Commission (Italian, German, French and Spanish). The Verdi Theatre is on the lines of most Italian opera houses, it has a seating accommodation for 700 people. 210 young singers from 21 nations took part and as the competition progressed I was struck by the very high artistic standard obtaining: by the close of the first day the members of the Commission agreed that it was going to be very difficult to select the winner, due to the high level standard.

This was due to the fact that the Tutors only allowed their best pupils to enter for the competition.

The Semi-Final of the competition took place on the  
*Seventy-Six*

third day and the best twenty competitors went forward to the Final which took the form of a public concert on the evening of the fourth and final day. The theatre was packed to overflowing and on the conclusion of the concert the result of the competition was announced from the stage by the Chairman of the Commission. A young Italian soprano, Albena Bertoli, was declared the winner amidst scenes of wild enthusiasm.

I found the few days at Busseto most enjoyable. Whilst there I took the opportunity to visit the birthplace of Verdi and the Villa which he acquired later in his life. Both the villa and grounds are well preserved, the rooms are as they were during the time Verdi was there. I also visited the local church at Roncole and was informed by the pastor that the church and organ are being renovated. In his early life the Maestro was organist at this church and practised on the organ daily.

It gave me the greatest satisfaction to observe all that is being done to honour the name of the great composer, everywhere one turns in the area one finds something to the memory of Verdi.

A visit to Busseto and Roncole is most rewarding and I recommend it to those interested in his life.

I regretted that there was no Irish competitor among the 210 taking part in the competition and I strongly recommend that Irish Tutors nominate their best pupils for future competitions, it will give young Irish singers an opportunity of meeting their counterparts from all parts of the world and thereby gaining invaluable experience.

In conclusion I wish to thank the Mayor and members of the Busseto Syndicate for a wonderful experience.





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GAETANO DONIZETTI

1797-1848





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# LUCIA di LAMMERMOOR

GAETANO DONIZETTI, 1797-1848

(Libretto by Cammarano, based on Scott's "*Bride of Lammermoor*." First produced in Naples in 1835.  
The setting is in Scotland about 1700.)

## ACT I

*Scene I* is a grove near the Castle of Lammermoor. Henry Ashton (Baritone), Lucy's brother, and his followers are searching for the intruder who is believed to be Lucy's unknown lover. Henry must remove all obstacles to his scheme of forcing Lucy into marriage with Lord Arthur Bucklaw through which he hopes to restore the family fortunes that were shattered in the political perils of the time. Lucy is ignorant of this scheme. Norman (Tenor) reports that the stranger is none other than Edgar, last of the Ravenswoods, between whose house and Henry's a blood feud has existed for generations. In the air *La pietade in suo favore* Henry vows to quench this secret love in Edgar's blood.

*Scene II* is the Castle park. The moonlit scene and the gentle character of Lucy herself are established by the tranquil harmonies of the solo harp to which the curtain rises. Lucy (Soprano) enters and to her companion Alice describes in the aria *Regnava nel silenzio* her meetings with Edgar at this spot. The mood of the aria is dreamy and ecstatic but some of its passages demand extreme technical brilliance. Edgar (Tenor) finally appears. He has to tell her that he must go on a distant journey but that before

leaving he would wish to be reconciled with Henry as a prelude to their marriage. Lucy, however, knowing the harshness of her brother's nature, counsels him to keep their love still a secret. The exciting duet concludes with an exchange of rings in pledge of betrothal.

## ACT II

Henry has sent for Lucy in furtherance of his plan to break down her resistance to the marriage he has, in fact, already arranged. Lucy protests. Henry has intercepted all Edgar's letters but now he hands her one, a forgery, which persuades her that she has been deserted by Edgar for another woman. This duet, *Soffriva nel pianto*, is moving and dramatic as Henry bullyingly urges the bewildered Lucy to forget the faithless Edgar and marry Arthur. As well as saving their house from ruin she may also, he suggests, save him (Henry) from the political dangers that threaten his life. Lucy appeals to Raymond (Bass), the family chaplain. Only when he urges her to obey does Lucy broken-heartedly submit.

In the second Castle scene of this Act the opera moves towards its climax. Guests, tenants, etc., have gathered to witness the signing of the marriage contract. After the lively chorus the bridegroom





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(Tenor) is received. Lucy enters, seemingly frozen in her sorrow. Henry explains to Arthur that she still grieves for her mother only recently dead. In haste he presents the document to Lucy and in terror and confusion of mind she signs it. At that moment Edgar, returned from his mission, dramatically bursts in upon the scene. Shocked by what he conceives must be Lucy's treachery he reviles the fainting girl. Tension heightens into the exciting sextet led by Edgar *Chi mi frena in tal momento?*—one of the greatest concerted pieces in Italian opera. In the quarrel which ensues Raymond interposes to prevent a duel. Edgar, departing, flings Lucy's ring at her feet. There is a thrilling choral ending to the Act with Lucy's voice soaring despairingly over the rest.

### ACT III

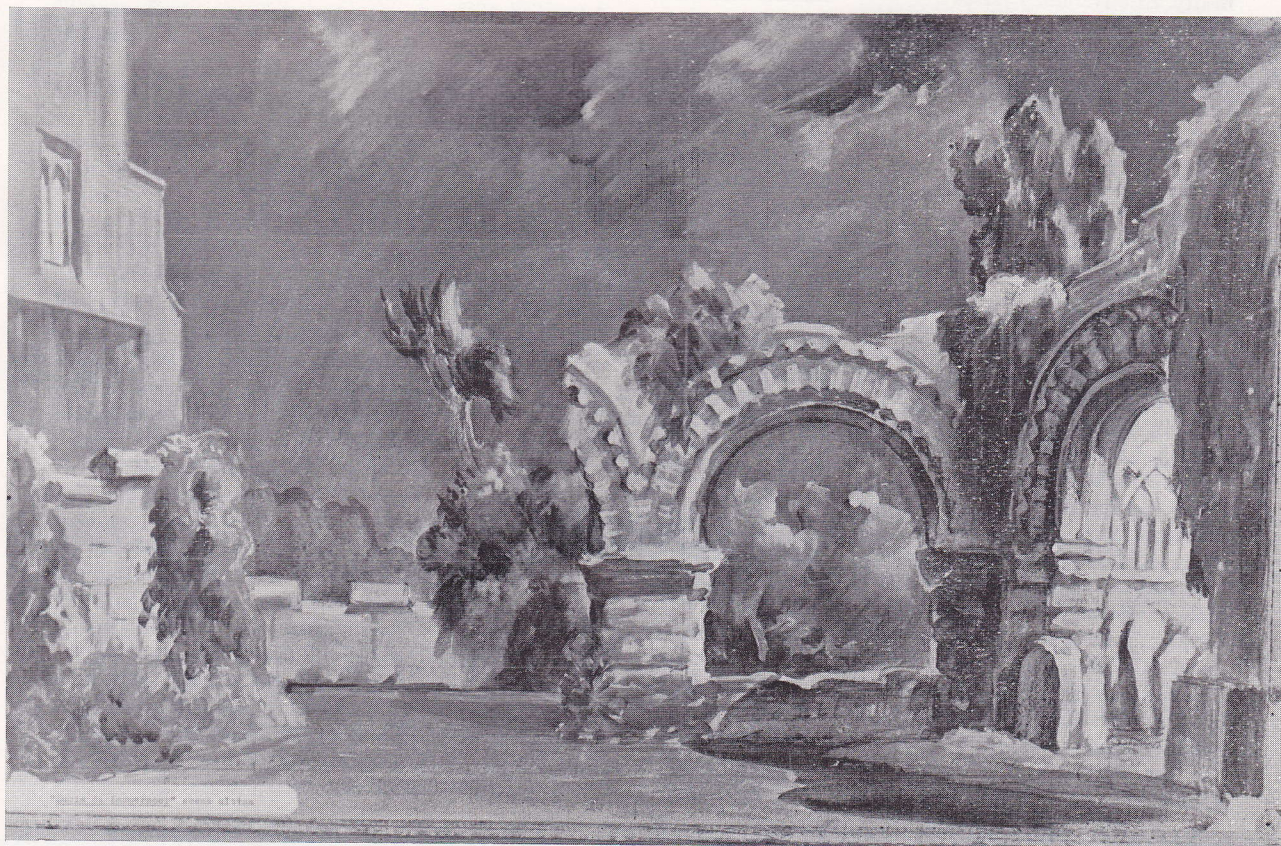
The marriage has taken place and the festivities are in full swing. A joyous chorus is silenced by the arrival of Raymond. He tells the horrified assembly that Lucy, her reason gone, has stabbed the bridegroom to death. A transfigured almost spectral Lucy appears still grasping the dagger with which she has killed Arthur. Now begins the celebrated "Mad Scene," *Ardon gl' incensi . . . splendon le sacri faci*

*intorno!* introduced and accompanied by solo flute. The number is an exacting test for every coloratura soprano. While the vocal writing of this showpiece is extremely florid and exacting, it is not, in its general effect, entirely out of character with the dramatic situation.

In her delirium Lucy re-lives her meetings with Edgar and suffers again the terrible scene of his anger and reproaches in Act II. In her disordered mind it is to him, not Arthur, she has been united in the marriage ceremony that day. As the scene concludes Lucy falls lifeless to the ground.

For the brief finale we are transferred to a ruinous churchyard where the tombs of the Ravenswoods are discerned. Edgar, alone, tells in the aria, *Tombe degli avi miei*, that without Lucy life for him is vain and that he, "the last of his unhappy race," has come to this place where he will encounter Henry, his enemy, and find death in a duel with him. As a funeral bell tolls a group of mourners enters. From them he learns that the knell is for his beloved Lucy. Since Henry has already fled, Edgar resolves to end his own life himself. Invoking the spirit of the dead girl in the final aria *Tu che a Dio spiegasti l'ali*, he kills himself with his dagger and so ends this tragedy of star-crossed lovers.

### Act III—Last Scene





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